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JONES**

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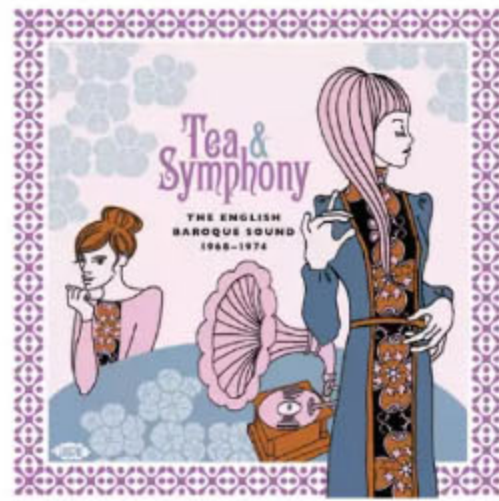
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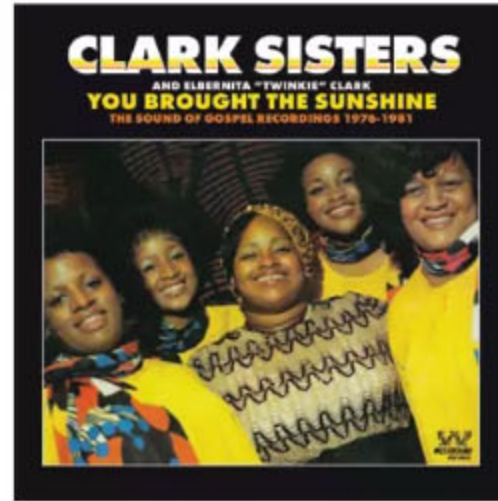
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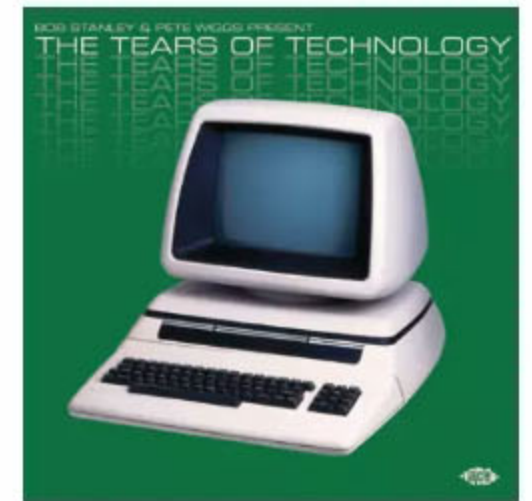
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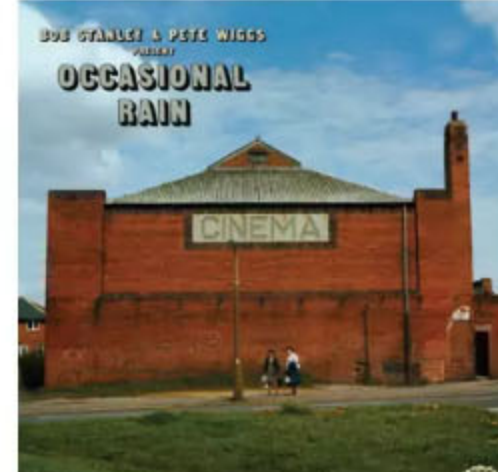
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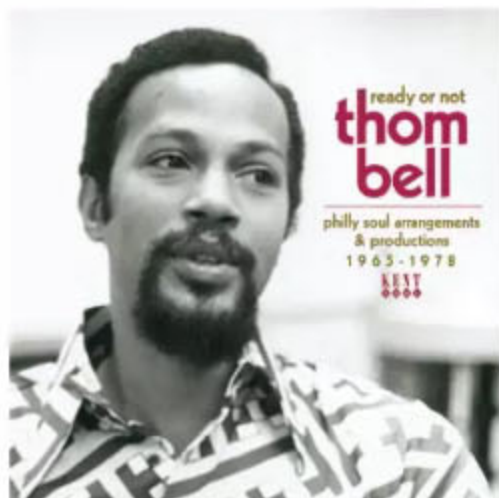
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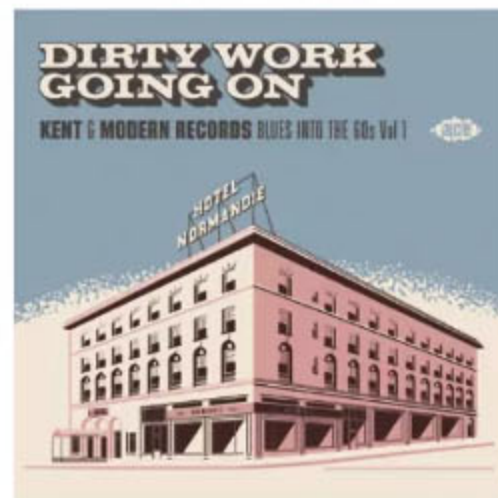
John Lee Hooker
Documenting **The Sensation**
Recordings 1948-1952
JLHBOX 019 (3 CD)



The Soul Of The Memphis Boys
CDCHD 1572



Ready Or Not
Thom Bell's Philly Soul
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1965-1978
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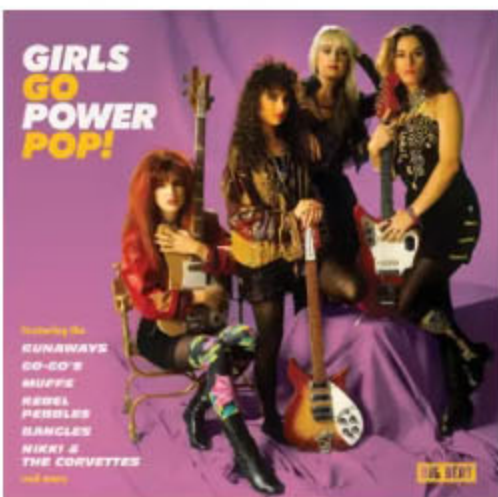
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Kent & Modern Records Blues
Into The 60s Vol 1
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Face The Music: The Complete
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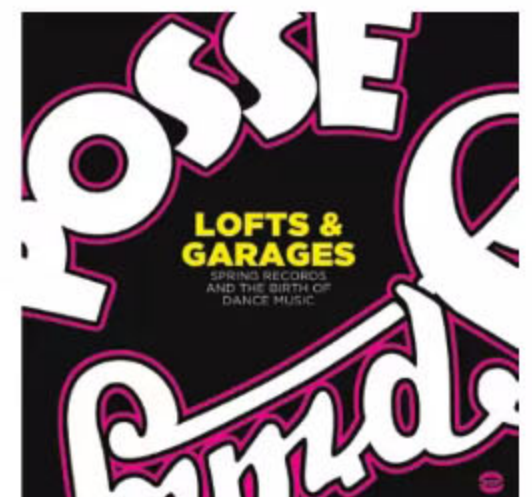
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The Complete 1966 RCA
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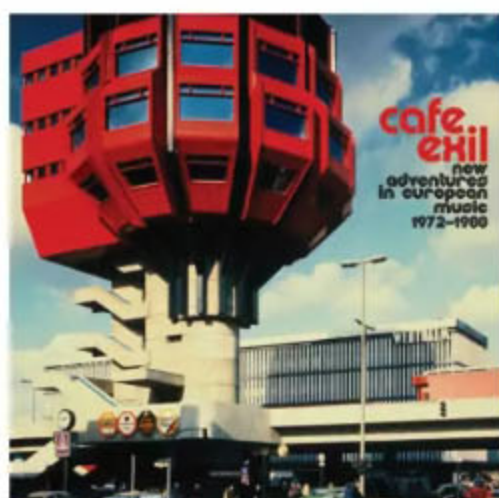
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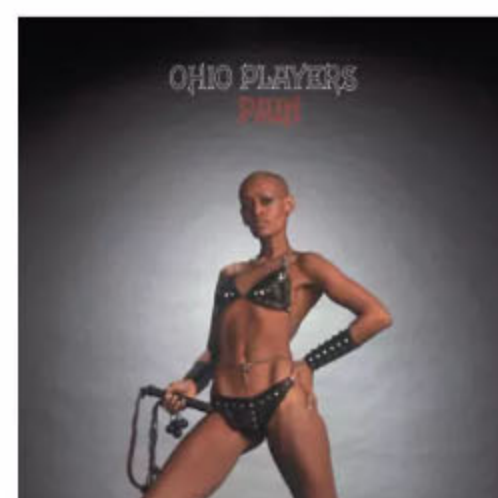
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7th Floor, Vantage London
Great West Road
London TW8 9AG
Telephone 020 8752 8172

EDITOR Paul Lester paul.lester@metropolis.co.uk

Contact Paul about cover stories and features.

NEWS EDITOR/STAFF WRITER Tim Jones tim.jones@metropolis.co.uk

Contact Tim about news, Talking Heads, RC Investigates and gigs.

REVIEWS EDITOR Jamie Atkins jamie.atkins@metropolis.co.uk

Contact Jamie about reviews and Diggin' For Gold.

SUB-EDITOR Johnny Sharp

EDITORIAL ASSISTANCE Steve Burniston rc.freelance@metropolis.co.uk

RARE RECORD PRICE GUIDE Ian Shirley ian.shirley@metropolis.co.uk

Contact Ian about Value Added Facts and RRP.

GROUP ART AND PRODUCTION EDITOR Val Cutts

DEPUTY ART AND PRODUCTION EDITOR Peter Barry

DESIGNERS Bruno Irace, Paul Bowler

ADVERTISING MANAGER Bill Edwards bill.edwards@metropolis.co.uk 020 8752 8176

LISTINGS/CLASSIFIED listings@recordcollectormag.com 020 8752 8172

LIVE ADVERTISING Nick Taylor nick@alive-advertising.com 07941 715815

MARKETING MANAGER Kiran Summan kiran.summan@metropolis.co.uk 020 8752 8126

SUBSCRIPTIONS/STOCKIST MANAGER Sue Maritz subscriptions@metropolis.co.uk

SUBSCRIPTIONS HOTLINE 020 8752 8193 Mon-Thur 9am-3pm, Fri 9am-1pm

COMMERCIAL MANAGING DIRECTOR David Saunders david.saunders@metropolis.co.uk

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The RC staff's favourite... Tom Jones songs

PAUL LESTER If He Should Ever Leave You

This is from a 2008 album, though the presence in the credits of Gordon Mills – and the horns, and Tom's restrained bombast – suggest it was recorded right slap bang in the middle of his Decca imperial phase. Anyway, this is a great Northern soul heartbreaker, just crying (and crying) out for the fire-and-ice Tainted Love treatment.

TIM JONES It's Not Unusual

The classic horn-drenched 1965 No 1 that launched his transatlantic career and spawned a classic comedy cameo in *Mars Attacks!*

JAMIE ATKINS Chills And Fever

As self-assured as debut singles get. It takes him all of 30 seconds to sing the bejesus out of this sultry, swaggering bit of beat.

VAL CUTTS Help Yourself

Love the big band sound, with Tom's sassy, ultra-confident stage performance, and that "Yeeeeaaaahhhh!" in the middle. Yeah, baby!

PETER BARRY Delilah

This great track from Tom gets the grumpiest of grandads up at weddings.

PAUL BOWLER Delilah

AKA the Stoke City club anthem. Brings back (semi)-fond memories of freezing my nuts off on Staffordshire football terraces.

JOHNNY SHARP The Green Green Grass Of Home

Many an artist has had a crack at this one but, for me, there's something about Mr Jones' tremulous, verge-of-tears vocal delivery (enhanced by some suitably dreamy choral backing) that makes it the most emotive, memorable take.

BILL EDWARDS The Green Green Grass Of Home

Despite being US-penned and great efforts from the likes of Jerry Lewis and Elvis, this is, ultimately, a win for Wales.

IAN SHIRLEY Love Machine

I'm a huge Engelbert fan – Quando Quando Quando rules! – but the Tomcat sang the hell out of this Miracles disco classic in 1976.

STEVE BURNISTON What's New Pussycat?

Powerful from the very start, it sways and swirls fabulously then ends with crafted elegance.

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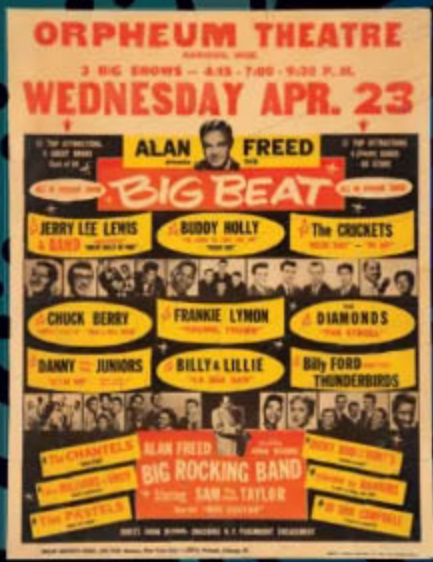
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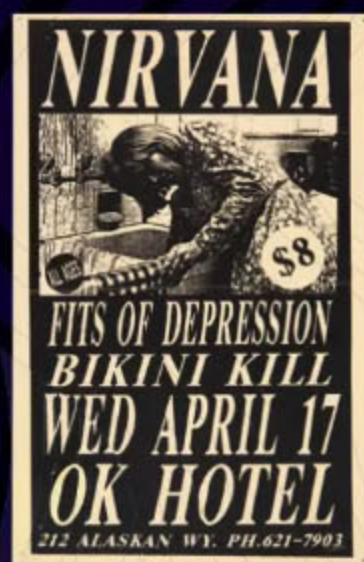
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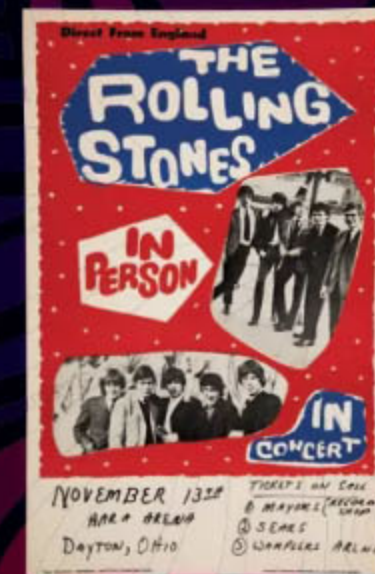
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Hello, and welcome to RC514



Happy new year! I hope you had a great Christmas and enjoyed your time off.

As they used to say about the 60s: if you remember them, you weren't there. Well, I don't recall Tom Jones playing at Glastonbury and I really don't remember being at the festival in 1992. Still, I must have been because there's a framed photo on my hall wall (see below) of me and esteemed author and fellow *Melody Maker* scribe, Andrew Mueller, in a grunge-era hair frenzy with the fabled lothario, taken backstage at Glasto just prior to his appearance in the guiltless-pleasure superannuated legend slot.

Anyway, whether or not Tom – or I – were there is moot. The point is, more than any of my wall-mounted chum-fests – more even than the ones featuring New Order and Nile Rodgers, Snoop Dogg and Big Star – it's the one of me with Sir Tom that elicits the most excited responses, or at least did back when we had visitors to our home. No prizes for discerning that people have a lot of love for Tom Jones. But is he actually, you know, *revered*? One of the purposes of this month's cover story was to, yes, cram as many amusing anecdotes into 10 pages as possible, but also to remind ourselves of his eminence as one of this nation's saving vocal graces – our very own home-grown soul man.

Sharing the front cover – or at least a decent portion of the top half – are Deep Purple, a band with an imperial phase who, as they take considerable pains to affirm over several pages (preceding a hefty four-page discography compiled by Purple-ologist Joe Geesin), nevertheless are *still doing good work today*. They're still selling, too, which is why, in 2020, they had their highest-charting album since 1984.

While Purple stress their contemporary and commercial relevance, Don "American Pie" McLean, in his interview with Chris Roberts, focuses on disproving the notion that septuagenarian 70s singer-songwriters generally provide vapid showbizzy copy, as you'll doubtless agree once you've read his views on the Kennedy assassination, the royal family and, um, furniture. The rest of the first issue of 2021 features everyone from The Pastels to George Benson, Erasure to Billy Ocean. I trust you'll enjoy reading the articles as much I did.

Thank you for your continued support in these strange times. Stay safe, and see you next month...

Paul Lester

Paul Lester



TAMBOURINE SPIRIT

What a great Christmas issue [RC 513] you gave us. Where but *Record Collector* could you read an appreciation of Hammer film music on one page, see an appraisal of Donald Byrd opposite and then, two pages later, find a value for all the signature plectrums thrown into concert crowds?

So, what price a Donald Byrd tambourine thrown into the crowd by the man himself (and caught by me) at the California Ballroom in Dunstable four decades ago? It's practically got his fingerprints on it still! An heirloom, or should I let the grandkids bang along to Baby Shark with it?

Maurice Chittenden, email

GRUFF JUSTICE

What a wonderful read about Elton John this month [RC 513] which brought back lots of memories.

I saw Elton perform at Watford Football Club back in the early 70s when Rod Stewart was a special guest vocalist. It was a great gig, with Nazareth as support group. I always found it odd that Nazareth were chosen, as Dan McCafferty's voice was very gruff like Rod Stewart's. I always wondered if Elton chose them to take the piss out of Rod.

Regarding your article and the discography, I see no mention of Stewart A Brown's recording of I Can't Go On Living Without You? Stewart was, in fact, Stu Brown of Bluesology and the track was written for him by Elton John and Bernie Taupin for release in 1969. Apparently, the single was withdrawn for some reason and copies do come up for sale every now and again. I personally have sold both the stock and demo copies on eBay for around £60 each. It is also rumoured that Elton played on the A-side and you can hear piano on the track.

As an aside, I worked with a young guy in the 70s who lived in Windsor and Elton used to let him and his mates visit his mansion. Loving vinyl, I wasn't jealous at all!

Keep up the good work and more power to discographies!

Mick Dark, email

PLECTRUM IS GREEN!

The article about plectra [RC 513] brought to mind the days in the 80s/early 90s when I worked as buyer for UKs largest musical instrument wholesaler.

Exhibit (a), m'lud, is proof that Harrods did, in fact, sell every item imaginable.

Exhibit (b): When ordering "engraved" plectra from a Taiwanese manufacturer for your shop, Rock Box in Camberley, it's always advisable to have a faxed written confirmation of the order, not just a verbal confirmation (see photo on left).

Mark Randall, Royal Tunbridge Wells



FATBOY WRONG

I reckon if I'd have had the skills to remix Eric B & Rakim, I'd remember which J5 track I used. The Double Trouble remix of I Know You Got Soul used I Want You Back, not ABC. Thirty-two years ago and a lot of, um, water under the bridge, I suppose.

Toby Davies, email

REMASTER-BLASTER

Just thumbing through RC 508, excellent as ever, finally reached the back page, nice big ad for Paul McCartney's *Flaming Pie*, deluxe edition, blah blah REMASTERED!

So, this remastered business that every new release seems to be getting now. What exactly does it mean? I get the CD versions being digitally remastered, pressed in laser-spots onto a nice shiny rainbow-coloured flying saucer, but how does it affect anything getting pressed back onto vinyl?

And – as with The Beatles being RE RE RE RE MASTERED again for yet another release of the same album – who decides what should need tweaking for the umpteenth time in the studio before it goes, yet again, to press?

As a friend pointed out to me, it's everything again but LOUDER!!! Really??!! Is that all it is, if something is remastered? It always puzzled me that something that was originally released in the 60s, that still sounds awesome, should need remastering now?

Keep up the excellent work, folks, stay safe and hopefully see you guys at a fair in the not-so-distant future.

Malcolm Young, Liverpool

I Was There

A reader's recollection of a key music event

This month: Deep Purple, Colston Hall, Bristol, 13 February 1971

Not for the first – or indeed last – time, I managed to persuade my classmate Mike Rees that it was worth him driving from Cardiff to Bristol to see a top-flight band – on this occasion it was Deep Purple. As it was a Saturday we arrived early in the afternoon and sampled the delights of Bristol City centre before making our way to the Colston Hall.

Supporting Purple were Ashton, Gardner & Dyke – I don't think they had yet added "& Co" to their name – and they were still in the charts with Resurrection Shuffle. As I recall they acquitted themselves very well and got the evening off to a flying start.

Deep Purple, the classic Mark II version of Jon Lord (keyboards), Ian Gillan (vocals), Ritchie Blackmore (guitars), Ian Paice (drums) and Roger Glover (bass), took to the stage and simply exploded into action. It was their *In Rock* tour so the set featured several songs from that album: Speed King, Mandrake Root, Into The Fire, and, of course, the superb Child In Time. I still don't know how Ian Gillan managed to take his scream up another level each time it featured in that song.

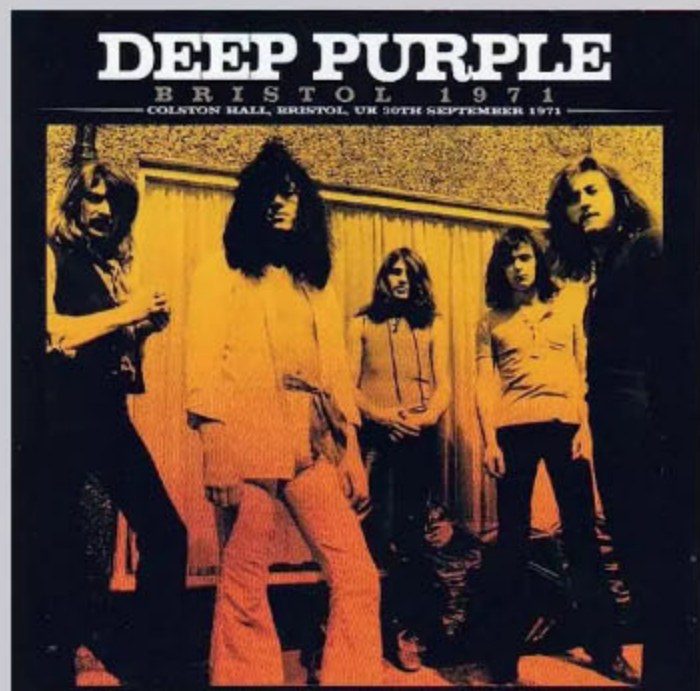
Purple had enjoyed some chart success with Black Night and it was included in their encore. The set also featured the recently released single Strange Kind Of Woman with which the band would enjoy more chart success a couple of weeks later. I seem to recall they also did a version of the Stones' Paint It Black and Ian Paice gave us a wonderfully dynamic and jazz-tinged drum solo. As well as the aforementioned Black Night the encore included a medley of rock'n'roll classics - Lucille and, if memory serves, Good Golly Miss Molly.

To this day *In Rock* remains one of my favourite albums and Ian Gillan one of my favourite vocalists, but I have to admit that the *Concerto* album is my all-time guilty pleasure and Jon Lord my top composer/keyboard player – he introduced me to classical/orchestral music.

Incidentally, the traffic was very light on the journey home – well, it was 1971.

Jon Hawkins

If you have a personal reminiscence of a gig, please send 3-400 words to paul.lester@metropolis.co.uk and include a scan of a ticket or memorabilia.



CROZ-FIRE HURRICANE

In the letters' section of RC 512, reader/fan Howard Johnson wrote that on David Crosby's live CD *It's All Coming Back To Me Now* (Atlantic 7567 82620) Till It Shines On You is an unissued track. He is wrong, as the song was released a year later on the Crosby Stills & Nash *After The Storm* studio CD (Atlantic 7567 82654). It's on the full edition CD of this solo concert at the Whisky in LA on 7 Dec, 1993 (*Kiss The Stone* bootleg KTS 330) *Naked In The Rain*, that there is a never-officially-released song (not even on

the Crosby 3CD boxset *Voyage* – Atlantic/Rhino 8122 77628), *Motherless Children!* As for the *King Biscuit Flower Hour* live recording of a 1989 solo concert (in Philadelphia on 8 April) mentioned by Howard, an official commercial CD does exist: it was released in 1996 on BMG (70710 88007) but, unfortunately, it got no promotion and it quickly vanished.

Jean-Pierre Morisset, Blois, France

BRITPOP WAS GR-R-REAT!

Following on from Wesley Doyle's excellent Junkshop Britpop feature (RC 512), for my money the most underrated and unsung band from this (or any?) era is Tiger. They were a breath of fresh air during the somewhat dull Britpop years and had a unique, exciting sound instead of defaulting to the typical Kinks/Wire hybrid of the time. They released two fantastic albums (*We Are Puppets*, 1996, and *Rosaria*, 1999) which still sound fresh today. I have both albums on CD and a few singles on 7". I'm not sure if the albums even got a vinyl release at the time. My big regret is never catching them live. I know that frontman, Dan Laidler, is still releasing music online under different guises, recently working with Donald Ross Skinner (Julian Cope alumnus) but it would be interesting to find out what the rest of the band have been up to. Any feature or information would be greatly appreciated!

Mark Dale, Malin Bridge, Sheffield

THE NEW NORMA

I was intrigued by the "Not Forgotten" story of Norma Tanega [RC 510] and couldn't understand why I'd never heard of her, given my interest in the protest/folk movement of that era in the US. When I delved further, I could see that her first album has been recently reissued on vinyl, but her second, from 1971, had only one limited-edition release, in 2011. On Discogs, there appear to be loads of people trying to get copies of it, and they are as rare as hen's teeth. So, this is a call for someone, somewhere, to look at creating a compilation set of, say, two CD/vinyl albums comprising her first two albums with an album of songs she did with Dusty Springfield, and some of her more recent experimental stuff. The interest is out there!

Thanks for the continuing quality of the magazine. So good to get every month while going through this strange year.

Phil Randall, email

DAD ROCK

Long overdue thanks to your magazine and readers thereof. I only started reading *Record Collector* in June 2017. As it is on the shelves in Western Australia two issues behind the UK, I took out a subscription to make sure I received it while the Record Sale listings were still current.

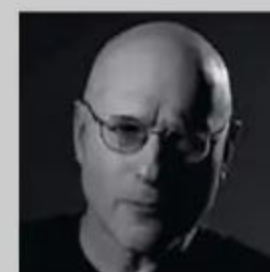
It was only about 12 months ago that I discovered that The Eldorados (Diggin' For Gold, April 1997!) had released an EP in Britain. My interest in this: my father, Eric Dempsey, managed the group from their beginning to the point that the album (Eldorados, GALP 1274) was released in South Africa. I wondered if he ever knew that the

THIS MONTH'S CONTRIBUTORS



Chris Roberts grew up where The Green Green Grass Of Home is the national anthem and thus felt chills and fever chatting with the great **Sir Tom Jones**, who shares

some stellar stories. He also interviewed **Don "American Pie" McLean** (p48), who turns out to be quite a character.



Malcolm Dome has been writing about music for more than 40 years. He has done numerous interviews with top names such as **Deep Purple** (p54) and **Uriah Heep** (p130)

but is also delighted to be able even now to write for the first time about the less well-known **Racing Cars** (p127).



In a moment of madness 20 years ago, **Johnnie Johnstone**, writer of this month's feature on **The Pastels** (p68), sold his entire record collection.

He has spent much of the subsequent period repurchasing the music he "lost", while writing about it in various publications.



Johnny Sharp was a teenage weekend goth in the 80s when he kept overhearing his younger brother blasting out **Erasure** (p64) from the adjacent bedroom. He

duly developed a lifelong soft spot for their bitter-sweet synthpop. The black nail varnish, meanwhile, is long gone.

band he carefully nurtured had an "international" release. He certainly never mentioned it.

When I cleared up items from dad's home after he passed away, I found a near-mint copy of the album which I now have. I set about trying to obtain a copy of the British EP and advertised in your classifieds. Through this advertisement I was successful in obtaining a copy of it. It was also through your alert readers that I was told that John Reed had covered this EP in Diggin' For Gold in April 1997. I was astounded that an EP by a small local band out of Rhodesia could attract a premium price. I'm still hoping to find the Spanish release of this EP (Eldorados, SDGE 80825).

Just for good measure, I ordered the back issue of the April 1997 RC so that I have an original write-up of the Diggin' For Gold article. I thought John was a bit harsh with some of his comments, but I felt pleased for my dad, and the band's hard work, that they rated a mention in your illustrious magazine.

Martin Dempsey, Perth, Western Australia

NEXT MONTH
**RECORD
COLLECTOR**
IN SHOPS 31 DEC

**PETER GREEN &
FLEETWOOD MAC**

**PLUS STEVEN WILSON + JEWEL
VAN DYKE PARKS + NILS LOFGREN
EDDIE FLOYD + THE BLUEBELLS**

HEARD IT THROUGH THE GRAPEVINE

News & views from the collecting world



Live aid?

Concerts versus Covid – the battle rages on

Following Prime Minister Boris Johnson's statements of 23 November about the 2 December end of England's lockdown, record shops have been allowed to open their doors again. With the reversion to a bolstered Three-tier system from 3 December to 2 February 2021 (with a review due in late January), London Barbican announced that it intended to "bring back reduced live audiences in the Barbican Hall in 2021, subject to government guidelines at the time," while London Clapham Grand announced socially distanced gigs through December, including (19) **The Mystery Jets**. In addition, **Squeeze**'s 5 December socially distanced gig at London's Greenwich O2 has been rescheduled to 27 February. Meantime, Bristol's Strange Brew venue launched a crowdfunding campaign up to 31 December, as the new concert hall falls outside the government's parameters for assistance to venues, and Egg London did likewise. Additionally, on 30 October, **John Lees' Barclay James Harvest** announced that "the Salisbury City Hall concert in October 2021 is now cancelled due to the permanent closure of the venue due to the Covid crisis."

Outside England, on 30 November, Wales' First Minister, Mark Drakeford, announced that indoor and outdoor entertainment there would close from 4 December, with a review on 17 December, though non-essential shops could re-open. In Northern Ireland tightened restrictions on shops and venues in its lockdown were lifted on 11 December, and Scotland lifted restrictions in 11 regions under strict Level 4 guidelines that prevented large indoor events.

In the light of such control measures, the *Save Our Venues* campaign highlighted the need to support 30 venues at risk of closure by 31 December,

Mark Davyd, CEO of the UK Music Venue Trust, pointing out that England's Tier 2 restriction on alcohol sales to 10pm was a "very specific challenge. We encourage the government to think again. Under these restrictions, grassroots music venues are *technically* permitted to deliver live music. However, the government has announced that alcohol will only be able to be consumed if it's accompanied by 'a substantial meal'. We've repeatedly detailed to the government that income within the grassroots sector derives 65% from wet sales and 35% from tickets. It isn't possible to deliver an economically viable live music event without the financial support provided by alcohol sales. In addition, 92% of grassroots music venues do not have the necessary facilities to provide substantial food." By 1 December, the government revised its Tier 2 rules to allow alcohol sales in venues, Davyd commenting, "We are delighted that we have been listened to." However, Michael Kill, CEO of the Night Time Industries Association, argued that the Tier system in England from 3 December "will be the final nail in the coffin for thousands of businesses in Tier Two or Three areas. Without the required financial support, 75.6% of night time economy businesses now face the reality of permanent closure."

On 25 November, the government announced strengthened Tiers in England, in which performances would be allowed with social-distancing measures, namely, Tier 1 up to 50% capacity or 4,000 people outdoors, 1,000 indoors (whichever is less), Tier 2, 2,000 people outdoors, 1,000 indoors, Tier 3, no indoor entertainment/live performances. Kill asserted that this was "devastating news, particularly for the Midlands and North of England, Manchester, Birmingham and Newcastle, which have been hardest hit with Tier 3. The government must compensate these businesses for the time that



Squeeze (opposite page) will presumably be standing further apart next time you see them, as will Flaming Lips (right)

they're closed and the loss of business suffered due to restrictions."

UK Music – representing organisations across the music industry (and 190,000 jobs), including the British Phonographic Industry, Association Of Independent Music and Performing Rights Society For Music – affirmed in its *Music By Numbers* report that Covid is likely to shrink the music industry. Live music's contribution (alongside 34,000 jobs in 2019) is set to fall from £1.3 billion in 2019 to £300 million in 2020. It added, "over 65% of music creators' income will be lost as a direct consequence of Covid-19 and this could extend to over 80% for those most reliant on live performance," while "record label release schedules are impacted by an inability to move around to create and promote new material." As for music retailers (employing 11,300 in 2019), "while two lockdowns have caused challenges and they'd benefit from targeted support, independent shops have seen strong sales, with vinyl seeing year-on-year increases," while *Record Store Day* is still set for 12 June. However, music tourism has been badly impacted by movement restrictions. Some 12.6 million people attended live events in 2019 and music tourism brought in £4.7 billion (supporting 45,600 jobs). But "music tourism revenue and jobs are under threat. It benefits the whole economy, especially at a local level in areas surrounding venues. When it comes to reopening sectors across the economy in 2021, the government can ill afford for the music industry to be at the back of the queue. The music industry is integral to Britain's post-pandemic recovery." Aiming to bolster the live sector, the annual *Independent Venue Week* runs 25 to 31 January.

In the US, 20-plus music organisations, including the RIAA (Recording Industry Association Of America), BMI (Broadcast Music Inc) and Recording Academy, wrote to Congress on 24 November, seeking assistance. They noted, "The live music business has gone tragically silent. The music community remains grateful for Congress' bipartisan relief efforts earlier this year, but more must be done soon to avoid a level of loss that that could devastate artists, musicians, engineers,

producers, venues, and everyone in the music industry for a generation. With no clear direction on when safe public gatherings may resume, Congress must expand the Save Our Stages Act and pass it to provide sufficient assistance for small venues and multi-use, publicly owned venues. Some 77% of people in the live events industry have lost 100% of their incomes. These people work at venues of all sizes and in a variety of capacities. With uncertainty surrounding the resumption of live events, most workers are struggling. Indeed, dollars spent to keep venues open have a multiplier effect, as live music brings patrons

"Independent record shops have seen strong sales, with vinyl seeing year-on-year increases in 2020"

to hotels, restaurants and other small businesses. Expanding *Save Our Stages* to include all different types of live events workers will help revitalise our economy at the ground level." Meanwhile, **The Flaming Lips'** Oklahoma City Criterion gigs of 11-12 December, with audience members in zorb balls, were postponed to 22-23 January.

Save Our Venues, crowdfunder.co.uk/save-our-venues-red-list, MusicVenueTrust.com. **UK Music**, ukmusic.org. **Bristol Strange Brew**, crowdfunder.co.uk/saveourvenues-strange-brew-bristol#start. **Egg London**, crowdfunder.co.uk/eggondon. **London Barbican**, barbican.org.uk. **London Clapham Grand**, claphamgrand.com. **Independent Venue Week**, independentvenueweek.com.

Little Richard's 6,024 sq ft, six-bedroom, four-bathroom house, with 14 acres, in Lynchburg, Tennessee, was offered via Weichert Realtors in November for \$349,900. ■ Ex-Metallica's **Jason Newsted**'s 6,000 sq ft, two-bedroom, two-bathroom house, with guest apartments, caretaker's house, workshops, 545 acres, in Sula, Montana, was offered in November via Pure West for \$4.95 million. ■ Pussycat Dolls' **Nicole Scherzinger**'s 4,602 sq ft, four-bedroom, four-bathroom house, with pool, in Los Angeles' Sunset Strip, was offered in November via Sotheby's International Realty for \$7.995 million. ■ **Ellie Goulding**'s 2,961 sq ft, five-bedroom, three-bathroom house in London's Marylebone was offered in November via Aston Chase for £5.95 million. ■ **Mark Anthony**'s 17,000 sq ft, 12-bedroom, 15-bathroom house with pool, spa, 1.3 acres, in Coral Gables, Florida, was offered in November via Cervera for \$27.26 million. ■ Poison's **Bret Michaels**' 6,200 sq ft, five-bedroom, six-bathroom house, with pool, garden, library, gym, 1,200 sq ft, three-bedroom guesthouse, in Scottsdale, Arizona, was offered in November via Engel & Volkers for \$3.299 million. ■ Muse's **Dominic Howard**'s 4,100 sq ft, four-bedroom, five-bathroom house, with pool, bar, cinema, recording studio, in Laurel Canyon, Los Angeles, was offered in November via Hilton & Hyland for \$7.75 million. ■ The 1-4 December juliensauctions.com *Icons & Idols* sales included **Little Richard** clothing/instruments, two **Jimi Hendrix** guitars, pedal (\$70,400), guitars from **Albert King**, **John Denver**, **Jimmy Page**, **Bob Marley** (\$153,600), **Paul McCartney** (\$54,400, \$25,600), **Kurt Cobain** (\$281,600), **Pete Townshend** (\$41,600), Grateful Dead's **Bob Weir** (\$25,600), **Eddie Van Halen** (\$422,050, \$140,800), home studio (\$231,250), **Iggy Pop** trousers (\$70,400), **Greg Allman** organ (\$102,400), handwritten lyrics from **Freddie Mercury** (\$16,000), **George Michael** (\$10,240), **Johnny Cash** (\$11,520), Fleetwood Mac's **Stevie Nicks** tambourine (\$16,000), **Prince** jewellery, **John Lennon** poem, **NIN** synth, dresses from **Beyonce**, **Mariah Carey**, **Christina Aguilera**, **Katy Perry**. The 29 January charity auction includes **BTS** clothing. ■ The 29 November gwsauctions.com *Artifacts Of Hollywood And Music* sale included **Elvis Presley** vase, games, towels, linen, stein, TV, trays, clothing, hair, jewellery, rackets, goblets, trunk, furniture, **Johnny Cash** phone, lamps, **Michael Jackson** clothing, trike, badge, **Hank Williams** binoculars, bag, **Tanya Tucker** clothing, bags, **The Beatles** hair, clothing from **Sammy Davis Jr**, **BB King**, **Prince**, **Barbara Mandrell**, **John Anderson**, **Don Williams**, **Reba McEntire**, **Jimi Hendrix**, **Rascal Flatts**, **Miranda Lambert**, **Herb Alpert**, **Linda Ronstadt**, guitars from **Stevie Ray Vaughan**, **Eric Clapton**, **Mike Riggs** (Rob Zombie), **Metallica**. ■ The 21 November sale by ICZ Auctions, of Holiday, Florida, included signed drumheads from **Led Zeppelin**, **The Doors**, **Black Sabbath**, signed guitars from **The Rolling Stones**, **Rush**, **CSNY**, **Soundgarden**, **Iron Maiden**, **John Lennon**. The John Lennon & Yoko Ono *Double Fantasy* LP signed by Lennon for his assassin was offered 12 December via goldinauctions.com for \$400,000. The 8 December Just Kids Nostalgia auction via eBay included Lennon unpublished photos. ■ The 9 December bonhams.com *Music Memorabilia* sale included Rush's **Neil Peart** drum kit (estimate \$120,000), **Grateful Dead** handwritten lyrics, **Phil Lesh** jersey, guitars from **Scotty Moore** (Elvis Presley), **Brian Wilson**, **Meat Loaf**, **James Brown**, **Meat Loaf**, **Charlie Daniels** fiddle, record awards from **The Beatles**, **Heart**, **Wilson Phillips**. ■ The 29 November Knaisz Auctions **Michael Jackson** sale featured clothing including a glove (estimate \$100,000). ■ An **Alex Van Halen** drum kit was offered via reverb.com in November for \$275,000, while **Kimbra** offered guitars, drum machines, tambourine, double-bass, theremin, 18 November, **Nils Lofgren** offered guitar slides, pedals, 25 November, and Racer-X's **Paul Gilbert** offered a custom guitar for charity, 7 December. ■ On 29 November, Radiohead's **Thom Yorke** offered a hat for charity via eBay, along with clothing from **Annie Lennox**, **Francis Rossi** (Status Quo), **Harry Styles** (One Direction), **Michael Stipe** (REM), **Patti Smith**, **Depeche Mode**, **Paul Carrack**, **Simple Minds**. ■ The 25 November gottahaverockandroll.com auction included **Eric Clapton** guitars (estimate \$2 million, \$25,000), Soundgarden's **Chris Cornell** guitars (\$250,000, \$150,000),



Pad for sale: Ellie Goulding



Eddie Van Halen (left) guitar: \$400,000-plus

Soundgarden signed drumhead (\$25,000), **Jimmy Page** guitar (\$250,000), **Chuck Berry** guitar (\$500,000), **Jimi Hendrix** guitar (\$100,000), strap (\$15,000), plectrum (\$1,200), boa (\$50,000), vest (\$9,000), **Bruce Springsteen** guitar (\$400,000), hat (\$5,000), ZZ Top's **Billy Gibbons** guitar (\$50,000), **The Clash** guitar (\$45,000), ex-Fleetwood Mac's **Lindsey Buckingham** guitar (\$20,000), **Alice Cooper** guitar (\$6,000), **Eagles** guitar (\$6,000), **Duran Duran** guitars (\$20,000 each), ex-KISS' **Ace Frehley** guitars (\$25,000, \$15,000), KISS' **Paul Stanley** guitar (\$4,000), boots (\$10,000), **BB King** guitar (\$10,000), The Who's **John Entwistle** guitar (\$3,500), ex-Bon Jovi's **Richie Sambora** guitar (\$6,000), **John Lennon** glasses (\$15,000), shirts (\$6,000, \$10,000), tunic (\$10,000), KISS' **Gene Simmons** guitars (\$100,000, \$20,000), armbands (\$12,000), **Paul McCartney** handwritten letter (\$20,000), **George Harrison** vest (\$15,000), **Michael Jackson** glove (\$80,000), sunglasses (\$7,000), guitar (\$10,000), unissued 2003 session CD (\$1,500), six unissued VHS concert videos (\$6,000), **David Bowie** handwritten poem (\$30,000), withdrawn *Diamond Dogs* sleeve (\$10,000), **The Beatles** Sgt Pepper's sleeve Diana Dors bust (\$10,000), **Eddie Van Halen** car (\$350,000), **Elvis Presley** badge (\$20,000), coat (\$18,000), boots (\$12,000), jewellery (\$12,000), clock (\$6,000), **Bob Dylan** handwritten lyrics (\$70,000), paintings (\$50,000 each), The Doors' **Jim Morrison** vest (\$8,000), Led Zeppelin's **John Bonham** drumsticks (\$15,000), **The Rolling Stones** guitars (\$10,000, \$15,000, \$30,000), **Fleetwood Mac** signed drumhead (\$2,000), **Rickie Lee Jones** painting (\$5,000), handwritten lyrics (\$3,000), **Janis Joplin** trousers (\$6,000), **Freddie Mercury** mic stand (\$10,000), **Elton John** unissued 1968 7" acetate (\$4,000), **Joey Ramone** handwritten lyrics (\$5,000), **Guns N' Roses** handwritten notebook (\$1,200), **Pete Townshend** handwritten lyrics (\$40,000), **Ozzy Osbourne** coat (\$12,000), Pink Floyd's **Richard Wright** bouzouki (\$8,000), Hole's **Courtney Love**/Nirvana's **Kurt Cobain** dresses (\$12,000), **Prince** handwritten lyrics (\$9,000), unissued 1991-93 cassette (\$10,000), **Lynyrd Skynyrd** signed drumhead (\$3,000), **Drake** handwritten lyrics (\$5,000), **Eminem** trainers (\$3,000), **Rick James** handwritten lyrics (\$10,000), jumpsuit (\$15,000), **Aretha Franklin** jacket (\$6,000), **James Brown** jacket (\$6,000), **Van Morrison** saxophone (\$4,000), **Frank Sinatra** vest (\$6,000), Cream's **Jack Bruce** handwritten lyrics (\$400), Mountain's **Corky Laing** handwritten lyrics (\$400), **Madonna** corset (\$15,000), **Lady Gaga** bra (\$30,000), keyboard (\$25,000), dresses (\$5,000-\$20,000), kimono (\$20,000), shorts (\$10,000), **Billie Eilish** outfits (\$20,000, \$12,000), mask (\$6,000), **Rihanna** blouse (\$12,000), corset (\$15,000), bra (\$12,000), blazer (\$12,000), **Taylor Swift** dress (\$9,000), top (\$9,000), **Avril Lavigne** dress (\$12,000), **Christina Aguilera** dress (\$4,000), **Kesha** outfit (\$5,000), **Lana Del Rey** dresses (\$700-\$5,000), **Miley Cyrus** dresses (\$3,000-\$4,000), **Michelle Branch** mandolin (\$150), **Nicki Minaj** jewellery (\$700-\$1,000), leggings (\$1,000 each), **Marvin Gaye** coat (\$10,000), **Lorde** dress (\$12,000), **Mariah Carey** dress (\$12,000), **Britney Spears** corset (\$8,000), **Boy George** coat (\$6,000), **Ariana Grande** boots (\$6,000), **Donna Summer** dress (\$8,000), **Jennifer Lopez** top (\$4,000), **Little Richard** shirt (\$1,000), Jefferson Airship's **Grace Slick** vest (\$1,000), **Debbie Gibson** hat (\$700), **Elton John** jumpsuit (\$9,000), Spice Girls' **Victoria Beckham** bag/gloves (\$4,000), **Jon Bon Jovi** jacket (\$6,000), two **Tina Turner** unissued VHS concert videos (\$900). ■ **The Lathums**' one-copy charity single, The Snake, sold in November for £4,052. ■ **Bob Dylan** handwritten lyrics/papers sold via RR Auction of Boston in November for \$495,000. ■ The next ha.com *Entertainment & Music* auction is 10-11 April, *Entertainment, Memorabilia & Movie Props*, ewbankauctions.co.uk, is 25 February, and stroudauctions.co.uk has a vinyl/musical instruments sale, 6-7 January. ■ Upcoming omegaauctions.co.uk sales include January (12) Tony Prince collection (26) **David Bowie**/glam, punk/indie/new wave, and February (9) *Music Memorabilia & Vinyl*. ■ In November, a **Noel Gallagher** award disc was offered via bbcchildreninneed.co.uk. ■ In November, **Steve Hackett** offered handwritten lyrics via hackettsongs.com. ■ The 22 November auctions.smallstepsproject.org auction included footwear from **Annie Lennox**, **Brian May** (Queen), **Chris Martin** (Coldplay),

Craig David, **Damon Albarn** (Blur), **David Byrne**, **Diplo**, **Katy Perry**, **Kylie Minogue**, **Little Mix**, **Phil Collins**, **Rita Ora**, **Ronnie Wood**, **Sia**, **Rod Stewart**, **Tom Jones**, **The Jacksons**. ■ On 15 November, **The Who** signed guitar was auctioned for charity via givergy.uk. ■ The 3 December pristineauction.com sale included signed guitars from **Jimmy Buffett**, Depeche Mode's **Dave Gahan**, **Sex Pistols**, **Brian Wilson**, **Lauren Alaina**, **Les Paul**, The Monkees' **Mike Nesmith**, **Metallica**, **Keith Urban**, **Lindsay Ell**, **Maren Morris**, **Kanye West**, Hole's **Courtney Love**, The Who's **Roger Daltrey**. ■ The 3 December iconicauctions.com sale included signed guitars from **AC/DC**, **Bo Diddley**, **Ramones**, **Ike Turner**, **Def Leppard**, **Waylon Jennings**, The Band's **Robbie Robertson**, Foo Fighters' **Dave Grohl**, **The Rolling Stones**, **Madonna**, **Eagles**, **Maren Morris**, **Pearl Jam**, **Grateful Dead**, **Tom Petty**, **Barry Manilow**. ■ The 18 December icollector.com sale included signed guitar from The Who's **John Entwistle** (estimate \$15,000). ■ The 9-10 December gardinerhoulgate.co.uk *Entertainment Memorabilia/Guitar* sales included guitars from **Bob Dylan** (estimate £80,000), **John Renbourn**, **Prince**, **Rory Gallagher**, **Richie Sambora** (ex-Bon Jovi), **Mark Knopfler**, **Perry Bamonte** (ex-The Cure), **Dave Ellefson** (Megadeth), **Bernie Torme** (ex-Gillan), **Gruff Rhys** (Super Furry Animals), **Steve Cradock** (Ocean Colour Scene), **The Edge** (U2), **Bernie Marsden** (ex-Whitesnake), plus cabinets, amps, **Cozy Powell** drum kit, **The Beatles** stage boards, acetates from **The Animals**, **Otis Redding**, **Sex Pistols**, plus pedal. ■ An **Eddie Van Halen** custom guitar was offered on 10 December via natesanders.com.

Altogether Now

Noteworthy guest-spots this month

Budderside *Spiritual Violence*, Motörhead Music, 26 March: **Carla Harvey** (Butcher Babies), **Phil Campbell** (Motörhead). **Bleachers**' latest, [2021, TBC]: **Bruce Springsteen**. **Durbin** *The Beast Awakens*, Frontiers, 12 February: **Chris Jericho** (Fozzy), **Phil Demmel** (ex-Machine Head), **Mike Vanderhule** (Y&T), **Barry Sparks** (ex-Scorpions). **Du Blonde** *Homecoming*, [TBC]: **Andy Bell** (Ride), **Shirley Manson** (Garbage). **Downes Braide Association** *Halcyon Hymns* CD/DVD, white 2LP, Cherry Red, 5 February: **David Longdon** (Big Big Train), **Marc Almond**. **Django Django** *Glowing In The Dark*, Because, 12 February: **Charlotte Gainsbourg**. **Mick Fleetwood & Friends** *Celebrate The Music Of Peter Green And The Early Years Of Fleetwood Mac* 2CD, DVD, BD, 4LP, box including hardback book, London Palladium, February 2020, BMG, 30 April: ex-/colleagues **Christine McVie**, **Neil Finn**, **Jeremy Spencer**, **Rick Vito**, plus **David Gilmour** (Pink Floyd), **Steven Tyler** (Aerosmith), **Billy Gibbons** (ZZ Top), **Pete Townshend** (The Who), **Kirk Hammett** (Metallica), **Bill Wyman** (ex-The Rolling Stones), **Noel Gallagher** (ex-Oasis), **John Mayall**, **Jonny Lang**, **Andy Fairweather Low**. **Frontline Assembly** *Mechanical Soul* CD, LP, Metropolis, 15 January: **Jean-Luc DeMeyer** (Front 242), **Dino Cazares** (Fear Factory). **Ghosts Of Atlantis** 3.6.2.4, Black Lion, 24 March: **Colin Parks** (Devilment). Whitesnake's **Joel Hoekstra's 13 Running Games** CD; DL with bonus, Frontiers, 12 February: **Russell Allen** (Symphony X), **Jeff Scott Soto** (ex-Journey), **Lenny Castro** (Toto), **Tony Franklin** (ex-The Firm), **Vinny Appice** (ex-Dio), **Derek Sherinian** (ex-Dream Theater), **Chloe Lowery** (Trans-Siberian Orchestra), **Dave Eggar** (Evanescence), **Katie Kresek** (Adele). Mavis Staples' **Rick Holmstrom** *See That Light*, rickholmstrom.com, 26 February: **Steve Mugalian** (Lucinda Williams), **Gregory Boaz** (John Mayall). **Jools Holland**'s upcoming set, [TBC]: **Rick Wakeman**. **Illuminae** *Dark Horizons*, Immrama, 12 February: **Steve Hackett** (ex-Genesis), **John Helliwell** (Supertramp), **Troy Donockley** (Nightwish), **Craig Blundell** (Steven Wilson), **Luke Machin** (The Tangent), **Gonzalo Carrera** (Karnataka). **Keith Kenny** *Lifetime Ago Motel* CD, LP, iNtu, 5 March: **Sim Cain** (Henry Rollins). Toto's **Steve Lukather** *I Found The Sun Again*, The Players Club, 26 February: colleagues **David Paich**, **Joseph Williams**, plus **Greg Bissonette** (Dave Lee Roth), **Ringo Starr**, **Jorgen Carlsson** (Gov't Mule), **John Pierce** (Huey Lewis & The News). **Love & Death** *Perfectly Preserved* LP/card/book box, clear LP/card/book box, LP, CD, Earache, 12 February: **Lacey Sturm** (ex-Flyleaf). **Little Steven** *Soulfire Live!* 4CD, *Macca To Mecca* CD/DVD, Wicked Cool, 29 January: **Paul McCartney**. **The Pretty Reckless** *Death By Rock'n'Roll* CD, LP, coloured LP, Century Media, 12 February: **Matt Cameron** (Pearl Jam), **Kim Thayil** (Soundgarden), **Tom Morello** (RATM). **Caroline Polachek** *Standing At The Gate Remix Collection* CD, grey LP, Perpetual Noise, 16 April:

Chino Moreno (Deftones). **Psymon Spine** *Charismatic Megafauna* CD, pink LP, Northern Spy, 19 February: **Andrew Van Wyngarden** (MGMT). **Rock Emporium 2**, [TBC]: **Martin Helmantel**, **Patrick Rondat** (Elegy), **Beth Ami-Heavenstone** (Graham Bonnet), **Bob Wijtsma** (Ayreon), **Barend Courbois** (Blind Guardian), **Ivar De Graaf** (ex-Within Temptation). **Rick Shea** *Love And Desperation*, Tres Pescadores, 12 February: **Shawn Nourse** (Dwight Yoakam), **Jeff Turmes** (Mavis Staples). **Slowthai** *Tyron*, Method, 5 February: **Skepta**, **A\$AP Rocky**, **James Blake**. **Sugarcane**'s latest, Frizz, June: **Xande Oliveira** (Alison Moyet). **Tenant From Zero** *Flight*, La Bella Figura, 22 January: **Jorge Elbrecht** (Ariel Pink). Toto's **Joseph Williams** *Denizen Tenant*, The Players Club, 26 February: ex-/colleagues **David Paich**, **Steve Lukather**, **Lenny Castro**, **Simon Phillips**, plus **Leland Sklar** (ex-James Taylor), **Nathan East** (Stevie Wonder), **Jay Gruska** (ex-Three Dog Night), **Mike Landau** (Boz Scaggs). **The Weather Station** *Ignorance*, Fat Possum, 5 February: **Johnny Spence** (Tegan & Sara). **Joe Wong** *Nite Creatures*, Decca, 5 February: **Steven Drozd** (The Flaming Lips), **Jon Natchez** (The War On Drugs). Arch Enemy's **Alissa White-Gluz**'s latest set, [TBC]: colleague **Jeff Loomis**, **Doyle Wolfgang Von Frankenstein** (Misfits).



Glowing: Charlotte Gainsbourg

Acoustic

Brandi Carlile *Broken Horses* book is published by Random House, 6 April. ■ **Dave Bowler** *Music Is The Drug – The Authorised Biography Of The Cowboy Junkies*, Omnibus, 11 February. ■ **Michael Chapman** *The Decca Years 1974-77* 3CD, with unissued bonuses, Secret, 29 January. Albums due include **January** (22) The Lumineers' **Jeremiah Fraites** *Piano Piano*, Decca (29) **Ralph McTell** *Gold* 3CD, LP **February** (12) **Florida Georgia Line** *Life Rolls In*, BMLG (19) **Nilsson** *Gold* 3CD, Demon (26) **John Renbourn** *A Maid In Bremen (Live At Roemer, Bremen)*, MiG **TBC** **Bill Champlin**'s latest, Imagen.



Equine words: Brandi Carlile

Indie

Everything But The Girl's **Tracey Thorn** *My Rock'n'Roll Friend* book, Canongate, 1 April. Albums due include **January** (29) Vampire Weekend's **Baio** *Dead Hand Control*, Glassnote, Dinosaur Jr's **J Mascis** *Fed Up And Feeling Strange* 3CD, Cherry Red, **Peter Hook & The Light** *Unknown Pleasures Live In Australia*, Word & Sound Medien **February** (19) **Bradford** *Bright Hours*, Foundation II **March** (26) **Scouting For Girls** *Easy Cover* [TBC].

Metal

Grand Cadaver *Madness Comes* EP, with **Daniel Liljekvist** (ex-Katatonia), **Mikael Stanne** (Dark Tranquillity), Majestic Mountain, 12 February. ■ **Evergrey** *Escape Of The Phoenix* CD, clear, red, orange LPs, picture disc LP, CD/book/7" with bonuses, AFM, 26 February. ■ **Evanescence** *The Bitter Truth* CD, 180g 2LP, box with 2CD including *A Live Session From Rock Falcon Studio*, poster, journal, exclusive making-of cassette, RCA, 26 March. Albums due include **January** (8) **Onslaught** *The Force, Power From Hell*, Dissonance (15) **Voodoo Circle** *Locked & Loaded*, AFM **February** (12) **Sirenia** *Riddles, Ruins And Revelations*, Napalm **TBC** **Helloween**'s latest, Nuclear Blast.

Tree Of Live

Porcupine Tree's **Steven Wilson** supports struggling venues

On Black Friday, 27 November, **Steven Wilson** offered a unique edition of his upcoming studio set for the UK Music Venue Trust, and it sold within seconds for £10,000. The Trust's *Save Our Venues* campaign assists concert halls facing permanent closure due to the Covid-19 crisis, and it was bolstered with the sale via store.thefuturebites.com of Wilson's *The Future Bites Ultra Deluxe Box Set*. It includes a one-sided 7" with one-off track, three test-pressings, a CDR of an unissued 2016 soundcheck, Grammy Awards materials, promo video documentation/prop, tour laminates, six photos, a handcrafted drawing, and eight handwritten lyrics.

Steven Wilson The Future Bites is on Caroline, 29 January. See musicvenuestrust.com.



Youth club

Killing Joke bassist **Youth** unveils his new label

Youth launched the Youth Sounds imprint in December, with CD, DVD and LP releases due in January and February, including ex-Hawkwind's **Nik Turner** *Interstellar Energy* and **Youth Meets Jah Wobble** *Acid Punk Dub Apocalypse*. It features **Hollie Cook** (ex-The Slits), **Richard Dudanski** (ex-PiL), **Alex Paterson**, **Nina Walsh** (The Orb), **Andrew Weatherall**. They're followed by sets from Youth's colleague **Big Paul Ferguson** plus **Blue Pearl**, **Mad Professor** and **Lee "Scratch" Perry**. Youth's own debut solo set is due too, plus the *Sketch, Drugs & Rock N Roll* DVD, with Q&As from **Paul McCartney**, **David Gilmour** (Pink Floyd), **Boy George**.

See youthsounds.net.



Pop

Del Amitri *Fatal Mistakes* CD, LP, white, test-pressing LPs, cassette; 2CD with five bonuses, Cooking Vinyl, 30 April.

■ **Lorde** *Going South* photobook, lorde. store, 1 February. ■ Jeremy Allen's *Relax Baby Be Cool* book on **Serge**

Gainsbourg, Jawbone, 12 February. ■ **Japan** *Quiet Life* CD, LP; box with 45rpm LP, 3CD including 18-track alternate takes/*Live In Japan* EP,

16-track *Live At Budokan*, Tokyo, March 1980, BMG, 22 January. ■ **Wet Wet Wet** *The Journey* CD, cassette, red LP, test-pressing LP, *Deluxe* 2CD/DVD/book, including Glasgow St Luke's, 2018,

wetwetwet.tnstor.es, 21 June. ■ **Dana Gillespie** *Weren't Born A Man* book, Hawksmoor, 18 January. ■ **Darryl W Bullock** *The Velvet Mafia: The Gay Men Who Ran The Swinging Sixties* book, Omnibus, 4 February. ■ Anton Corbijn's *DM AC 81-18* **Depeche Mode** photo-book is £750, taschen.com. ■ **Classix Nouveaux** *The Liberty Recordings 1981-83* 4CD, 24 bonuses, **Stefan Granados** *Those Were The Days 2.0: The Beatles And Apple* book, Cherry Red, 26

February. ■ **Level 42** *The Complete Polydor Years Vol 1, 1980-84* 10CD, 64 bonuses, Robinsongs, 26 March. ■ **Mike McCartney**'s *Early Liverpool* photobook, 1,650-copies with print, 350-copy *Deluxe* with three signed prints, has pre-orders via mikemccartneybook.com. ■ **Sinead O'Connor** *Rememberings* book, Houghton Mifflin Harcourt, 1 June. ■ **Julia Fordham** *Lock And Key* 400-copy 6CD box, with *China Blue* plus four bonuses, *Unusual Suspects*, one, *Under The Rainbow*, three, *The Language Of Love*, two, *Magic*, one, *Cutting Room Floor*, three, is out via juliafordham.com.

■ **Nitzer Ebb** *The Total Age Expanded* CD, 2LP, five bonuses, *Ebbhead Deluxe* 2CD, 16, *Belief* CD, six, *Big Hit* CD, 2LP, five, *Basic Pain Procedure* 2CD, two unissued, *Showtime Deluxe* CD, 2LP, 18, 1982-2010 10LP, **Clan Of Xymox** *Twist Of Shadows Deluxe* 2CD, Word & Sound Medien, 29 January. Albums due include

January (8) **Tina Charles** *I Love To Love Plus*, RPM (29) **Shakatak** *View From The City/Under Your Spell* 2CD, Secret February (5) **The Go-Go's** DVD, BD, Polygram, **Lulu** *Shout!* 2CD, RPM (12)

Huey Lewis & The News *Plan B*, Soulville [TBC] (21) **Donny Osmond** *Alone Together/A Time For Us*, 7Ts (26) Shakatak's **George Anderson** *Songs From Tomorrow*, Secret TBC **Zara Larsson** *Poster Girl*, Sony. ➤

Ch-ch-ch-change is

Mint **David Bowie**, care of the Mint

The third in the Royal Mint's *Music Legends* series of coins due later this year is one featuring **David Bowie**. Gold 1kg £1,000 coins will be available, along with 5oz £500, 2oz £200, 1oz £100 and quarter-ounce £25 gold coins. The silver editions due are 5oz £10, 2oz £5, 1oz £2 and half-ounce £1 coins, while a £5 cupro-nickel coin is also planned. ■ The *Bowie: Starman And The Silver Screen* season of film screenings, including features, documentaries and TV footage, is at London South Bank BFI, 1-30 January.

See royalmint.com, 0800 032 2152. BFI, bfi.org.uk.



Petition mission

Campaign to save **Deep Purple** collaborator Sir **Malcolm Arnold**'s archive

In November, an online petition was started by Royal Academy Of Music lecturer Dr Jonathan Clinch, to save the personal papers of troubled composer Sir **Malcolm Arnold**, who worked on film soundtracks such as *The Bridge On The River Kwai*, and with **Deep Purple** on 1969's *Concerto For Group And Orchestra* LP and concert, but later suffered mental health problems. The campaign noted that Arnold was, "One of the most important British composers of classical music in the 20th century. From 1979 to 1986, he was in the care of the Court Of Protection and, for the remainder of his life, it and the Office Of The Public Guardian played a significant role in his protection as a vulnerable person. Over this period, the court accumulated a considerable archive of records, papers and personal correspondence. This collection is of great importance to researchers, biographers and musicologists. Until recently, it'd been the stated intention of the Court Of Protection that these records be preserved. However, it's now stated that it intends to destroy the collection, as it believes that all possible options for preserving the records have been exhausted. We urge the government to intervene to prevent the destruction of the records relating to this significant British artist and to ensure that they're lodged

in the National Archives."

See <https://www.change.org/p/lord-chancellor-and-secretary-of-state-for-justice-the-rt-hon-robert-buckland-qc-save-the-court-papers-of-sir-malcolm-arnold>. With thanks to **Fiona Southey**. See our **Deep Purple** feature on page 54.



Malcolm Arnold conducted Deep Purple's 1969 Concerto at London's Royal Albert Hall

Turned up to 10: **Level 42**



Photos: (Level 42) Steve Goudie; (Malcolm Arnold) Malcolm Arnold Estate

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On The Hunt

Mott The Hoople singer
Ian Hunter brought to book

Campbell Devine's 544-page *Rock And Roll Sweepstakes: The Authorised Biography Of Ian Hunter*, Vol 2 book box set is out in time for the new year, priced at £100. The slipcased package includes a copy of the book signed by Hunter, plus an exclusive *Like A Rolling Stone* CD from the BBC in 1971, repro band business card/fan club card, four tour passes, five postcards, handwritten lyrics, and a promo biography from 1976.

Visit omnibuspress.com for more info.



A good bet: Ian Hunter's biography

I hear the drums echoing tonight

New US music museum opening

The 56,000 sq ft US National Museum Of African American Music at Fifth & Broadway in Nashville opens to the public on 30 January. Covering 50-plus genres, its Galleries take in an immersive *Roots Theater*; and artefacts such as instruments and clothing in *Rivers Of Rhythm Pathways – The Evolution Of African American Traditions*; *Wade In The Water – The African American Religious Experience, Early 1600s To Present*; *Crossroads – The Great Migration And The Emergence Of The Blues, Early 1900s*; *A Love Supreme – Harlem Renaissance And The Emergence Of Jazz*; *One Nation Under A Groove – Civil Rights Movement, 1940s To Present*; and *The Message – Urban Renewal, 1970s To Present*.

Find out more at nmaam.org.



The new Chess label display at NMAAM

4 play

Heavy duty take on
Black Sabbath's fourth outing

Black Sabbath's 1972 album *Vol. 4* is due on CD and heavyweight vinyl box sets. As well as the original album mix, the package includes the unissued six-track *Outtakes – New Mixes*, overseen by Porcupine Tree's **Steven Wilson**; unissued 11-track *Alternative Takes, False Starts And Studio Dialogue*; 12-track *Live In The UK 1973* (three unissued); and a booklet, plus poster of unpublished album artwork proof (at a stage when it was still titled *Snowblind*).

Black Sabbath Vol 4 Super Deluxe 4CD, 180g 5LP are on BMG, 12 February.



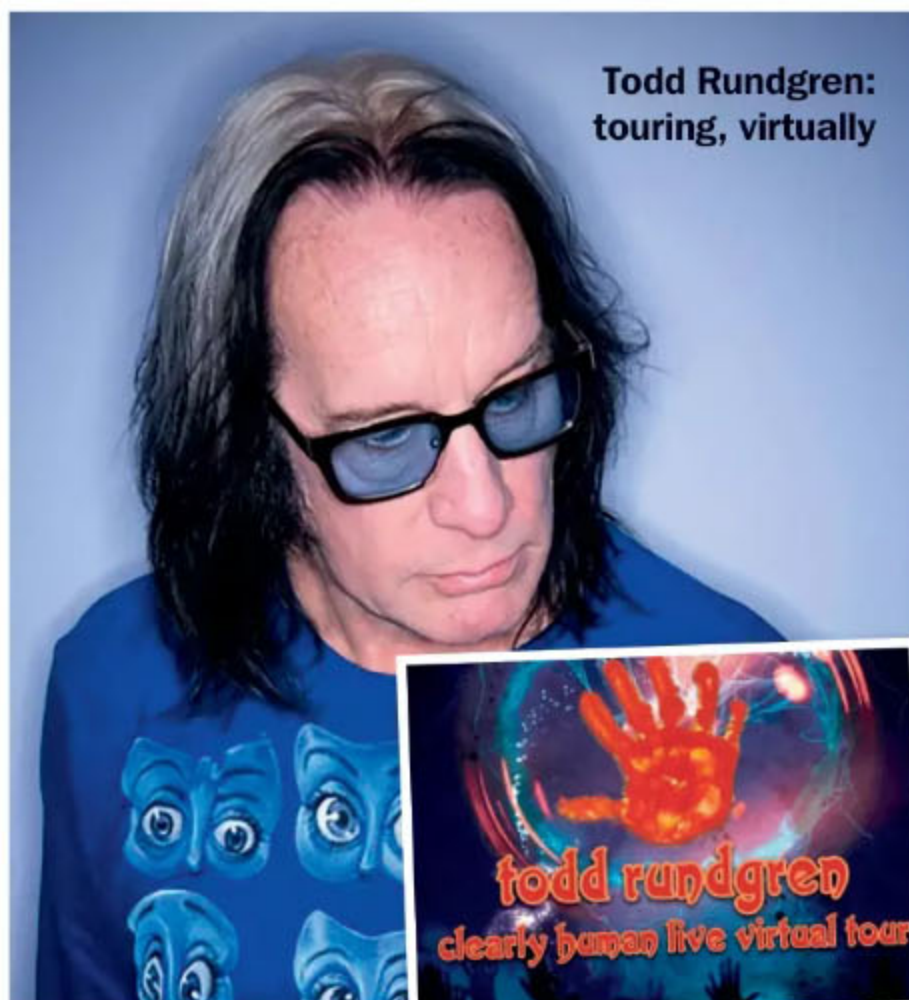
A cornucopia of metal: Sabbath x4

Virtual wizard

Todd Rundgren online tour and new releases

Todd Rundgren's *Clearly Human* "virtual tour", comprising online, live-streamed shows, runs in the US in February and March, from Buffalo to Seattle. Tickets for each webcast show are ring-fenced for local purchasers, while up to 20 fans may be able to attend in person in Covid-safe conditions. Each of the 25 dates will be recorded with a view to potential future release, while a reissue of 1989's *Nearly Human* is due in March on CD, and in April on variant coloured LPs, via Rhino. A new studio set is also in the offing, with a release pencilled in for May.

Todd Rundgren Clearly Human "virtual tour", 14 February-22 March, toddrundgren.nocapshows.com.



Todd Rundgren: touring, virtually

Prog/Avant

King Crimson *The Discipline Era Transcriptions* book, 7d, 25 December. ■ **Ex-Uriah Heep's Ken Hensley** *My Book Of Answers*, with bonus, Cherry Red, 5 March, Martin Popoff **Uriah Heep: A Visual Biography** photobook, Wymer, 16 April. ■ **The Residents** *Freak Show 3CD Preserved Edition* 3CD, 28 bonuses, Cherry Red, 26 February. ■ **Be Bop Deluxe** *Drastic Plastic* 2CD, *Deluxe 4CD/2DVD*, 88 bonuses, Esoteric, 26 February. ■ **Arc Of Life**, with **Jon Davison**, **Billy Sherwood** (Yes), **Jimmy Haun** (ex-Yes), **Jay Schellen** (ex-ASIA), **Dave Kerzner** (Sound Of Contact), **Frontiers**, 12 February. Albums due include **January** (8) **Steve Hillage** *Live At Rockpalast 1977* CD/DVD, MiG, **Grateful Dead** *Road Trips Vol 2/4 Calexico 93* 2CD, Real Gone, Mike Oldfield's **Maggie Reilly** *Past, Present, Future*, Telamo (29) **Guru Guru** *Essen 1970*, Svart **February** (5) **The Crusaders** **Wilton Felder** *We All Have A Star/Inherit The Wind*, Robinsongs, **Tangerine Dream** *Pergamon*, Esoteric, **Transatlantic** *The Absolute Universe: The Breath Of Life Abridged* CD, *The Absolute Universe: Forevermore Extended* 2CD, 3LP/2CD box, InsideOut.

Post/Punk

The Vandals' **Warren Fitzgerald**/Emily T Nielsen *Punk Rock And Paintbrushes* art book, with artwork by **Carla Harvey** (Butcher Babies), **Charlie Benante** (Anthrax), **Jim Lindberg** (Pennywise), **Mike Gallo** (Agnostic Front), **Eric Melvin** (NOFX), **Matt Hensley** (Flogging Molly), **Chali 2na** (Jurassic 5), punkrockart.com, 15 March. ■ **Richard Hell & The Voidoids** *Destiny Street Complete* remix, Omnivore, 21 January. ■ **Graham Parker & The Goldtops** *Five Old Souls*, recorded live in 2018, has pre-orders via store.100-percent.co.uk. ■ **The Banishment** splatter LP, CD, featuring **George Lynch** (ex-Dokken), has an indiegogo.com campaign to 1 January, with subscribers offered test-pressing LP, pedals, paintings, handwritten lyrics, guitar. ■ **The Problem Of Leisure: A Celebration Of Andy Gill and Gang Of Four** red LP, with RATM's **Tom Morello**, **Serj Tankian** *System Of A Down*, is due via gangoffour.uk in May. Albums due include **March** **Goldfinger** *Never Look Back*, Big Noise.

Rock

Simon Matthews' *Looking For A New England* book on 70s British rock/pop culture is on Oldcastle, 28 January. ■ **KT Tunstall** *Drastic Fantastic Ultimate Edition* 30-track silver, purple 2LP/orange 10", 38-track 3CD, each including four new remixes, Virgin, 15 January. ■ **The Darkness** *Streaming Of A White Christmas* CD, LP, from London Greenwich IndigO2, December 2020, Live Here Now, April. ■ **League Of Lights** *Dreamers Don't Come Down*, with **Richard West** (Threshold), Eightspace, is due ➤

The Black Keys



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Out Now

What's Happening?!?!

Collecting's roads less travelled

At RC Towers, word comes of upcoming efforts by **Beth Orton**, **Eric Church**, **Childish Gambino**, **Imelda May**, **Jason Aldean**, Stryper's **Michael Sweet**, **Thomas Rhett**, **Flotsam & Jetsam**, **Soft Cell**, **Darkthrone**, **Nick Cave**, **Yngwie Malmsteen**, **Corinne Bailey Rae**, **Pat Metheny**, **Talas**, **Diamond Head**, **Dr Dre**, **Jane's Addiction** and solo **Perry Farrell**, **Metallica**, **Torn Between Two Worlds**, Iron Maiden's **Adrian Smith/Richie Kotzen** (ex-Poison), **Courtney Love** (plus book), and a **Lindemann** DVD, from Moscow, 2020. Additionally, in November, **Taylor Swift** announced, "I'm actually recording all of my old music in the studio where we originally recorded it," with six albums' worth of releases due from later this year; **Bob Dylan** sold his catalogue of 600-plus songs to Universal Music Publishing, while **David Crosby**'s songs were also being touted for sale; and King Crimson's **Tony Levin**'s *Images From A Life On The Road* photobook is in the works.

CELLULOID HEROES

Amazon have a Sam Rockwell-led **Merle Haggard** biopic due; Screaming Butterfly has a documentary film, *This Was My Life*, in the offing on Megadeth's late drummer **Nick Menza**; on the movie front, Slipknot's **Corey Taylor** appears in *Rucker*, and Papa Roach's **Jacoby Shaddix** in *The Retaliators*; **Selena Gomez** is in Elgin James' *In The Shadow Of The Mountain* flick; Bruce Beresford's upcoming **Chuck Berry** biopic, *Clear Lake*, features **Nelly**; Steven Spielberg oversees one on **Bee Gees**, and Sleater-Kinney's **Carrie Brownstein** helms one on **Heart**.

ACOUSTIC

January (29) **Modern Hinterland** *Diving Bell*, co-produced by Graham Dominy (Robert Plant), Label Fandango.

INDIE

March (19) **The Snuts** *WL*, produced by Tony Hoffer (Beck), Parlophone (UK tour, 30 April-11 June).

METAL

January (22) **Daemon Grey** *Follow Your Nightmares*, co-produced by Mike Riley (Marilyn Manson), Out Of Line

February (26) **Moonspell** *Hermitage* CD, cassette; LP with bonus; *Deluxe* box with LP/7", with extra bonus, produced by Jamie Gomez Arellano (Paradise Lost), Napalm **March** (13) **Eyehategod** *A History Of Nomadic Behaviour* CD, LP/CD/poster, green, grey, magenta, white, lilac LPs/CDs/posters, co-produced by Sanford Parker (Voivod), Century Media (26) **Metalite** *A Virtual World* CD, purple LP, produced by Jacob Hansen (Amaranthe), AFM.

POP+

January (22) **Estere** *Archetypes*, produced by Stew Jackson (Massive Attack), Blue Riot **April Lontalius**' latest, produced by Om'Mas Keith (Erykah Badu), Partisan.

PROG/AVANT

February (19) Sunn O))) collaborator **Senyawa** *Alkisah* CD, LP, Phantom Limb.

POST/PUNK

January (29) **Goat Girl** *On All Fours* 2LP, pink 2LP, CD, produced by Dan Carey (Franz Ferdinand), Rough Trade.

SOUL+

February (12) **Joshua Henry** *Guarantee* EP, produced by Theron Feemster, (Michael Jackson), S-Curve.



To the fore: Goat Girl

Rock

in March. ■ **Lynyrd Skynyrd** *Nothing Comes Easy* 5CD, 17 bonuses, HNE, 26 February. ■ **Love Sculpture** *Blues Helping*, two bonuses, 8 January, **Toe** *Bad Side Of The Moon* 2CD, two, **Al Stewart** *Year Of The Cat* 2CD, *Deluxe* 3CD/DVD, 25, 26 March, Esoteric. ■ **Georgia Satellites** *Ultimate* 3CD, 18 bonuses, Lemon, 26 February. ■ Ross Halfin **Led Zeppelin** *Vinyl – The Essential Collection* art book is due via Reel Art Press by June. ■ Michael Stuart Ware *Pegasus Epitaph: The Story Of The Legendary Rock Group Love*, and Ben Fong-Torres' *Hickory Wind* **Gram Parsons** biography are published by Extradition, 18 February. Albums due include **January** (8) **Ian Hunter & Mott The Hoople** *Gold* 3CD, Demon, The Kinks' **Dave Davies** *Rock Bottom*, Red River (15) **Blue Öyster Cult** *Live '83*, Real Gone (22) Black Star Riders' **Damon Johnson & The Get Ready** *Battle Lessons*, Double Dragon (29) **Gary Lucas** *The Essential* 2CD, Knitting Factory **February** (5) **The Spencer Davis Group** *Taking Out Time* 3CD, RPM, Queensrÿche's **Todd La Torre** *Rejoice In The Suffering*, Rat Pak, **10cc** *The Essential*, Spectrum, **Robert Berry's 3.2** *Third Impression*, Frontiers (12) **Deep Purple** *Live At Montreux 1996* CD/DVD, earMUSIC (21) **Fat Mattress**, Esoteric (26) **Bonnie Tyler** *The Best Is Yet To Come*, earMUSIC **March** (5) **Osibisa** *New Dawn*, Marquee (21) **Mo Foster And Friends In Concert 2CD, Right Track **TBC** **Wolfgang Van Halen**'s latest, Explorer1, **Yawning Sons**' latest, Ripple, Stryper's **Michael Sweet** *Reborn Again* [TBC].**



Year of the box: Al Stewart

Soundtracks

Albums due include **January** (15) *The Kingsbury Run* 2CD, Jib Machine **February** (5) **Barry Gray** *Fireball XL5*, Silva Screen (21) **Bernard Herrmann** *The Fantasy Film World Of*, El.

Vintage

Albums due include **January** (15) **Del Shannon** *Home And Away 1960-70* 8CD, Bear Family, **The Larks** *Collection 1950-55* 2CD, Acrobat **February** (5) **Glenn Miller** *Gold* 3CD (12) **Joe Brown** *Gold* 3CD, LP, Demon.

Got any news? Send it to tim.jones@metropolis.co.uk

HELLO IT'S ME

Firefall

Erstwhile Zephyr guitarist Jock Bartley on the country-rockers' latest set

How come you're back with your first set in 11 years?

We've been coasting on our hits. But we also have new songs and, as bandleader, I decided it was time. We're all getting older [laughs]. It was a labour of love, and I wanted at least half of them to sound like 70s Firefall, and half to stretch the bounds. It hangs together very well and feels like going full circle.

Do any moments in the album's making stand out?

When we were rehearsing new songs at a practice room in Denver, in 2018, our 70s roadie/stage manager, Dallas Schoo, visited for a listen. He's been The Edge from U2's righthand man for 30-plus years, and he works with Eagles, Paul McCartney, Jimmy Page, Sting, Peter Gabriel, Bonnie Raitt. It was great to hang out with him.

How long did the recording take?

Too damn long! We've five members in five states. It was hard getting us all into a rehearsal studio for five days to practise, and even harder to go into a studio. Mostly we recorded it in Colorado, where I live, and Nashville. It took four years to finish 10 songs. Terrible!

What else have you been up to since 2009's Reunion Live?



Amazing, and humbling. I'm so lucky to have fallen into becoming a member of Gram Parsons', Emmylou Harris' and The Fallen Angels' touring bands, which led me to meeting Rick Roberts, and Chris Hillman's involvement with Firefall. The Byrds were my frigging heroes!

What do you put your longevity down to?

The songs, and the unique musical chemistry of the original band.

What would a biopic be called?

Right Place At The Right Time.

What's next?

With the Covid pandemic, we probably won't have any gigs until June/July, or later. I hate it. But the new album will keep us out there, we hope. I just turned 70. Anything can happen. Could it be our last tour? Who knows? But where there's a will, there's a way.

Firefall Comet is on Sunset Blvd.



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PARK LIFE



Taking Nature's Way: Maximo Park



Maximo Park deliver eco-messages via eco-friendly vinyl, as frontman **Paul Smith** explains

How did your new "eco-mix vinyl" come about?

We always ask our management to reduce waste wherever possible, and they said that this was a good option, environmentally, for the standard version of the vinyl, especially given that the album title mentions Nature. Eco-Mix is the PVC offcuts of all the other records in a record plant, which are mixed together. They toss them into the mix and squash them all together, and it's done in not too much longer time than standard black vinyl. We think that presentation is crucial in fully understanding what an artist is trying to do with their music. Artwork adds an extra layer of meaning, and it's great to develop our visual ideas in conjunction with a graphic designer, in this case, Tom Etherington, who helped me design my solo *Diagrams*, and who has done great work for Penguin Books. We're lucky to know lots of visual artists whose work we love, and the album sleeve is a painting by Laura Lancaster, evoking uncanny, intriguing scenes from everyday and family life in the lyrics. We always include the lyrics because, again, we feel that they enhance the overall

listening experience. So, in all, it ends up being a painstaking process, to make sure that there are no errors.

You're into issuing expanded editions of your albums.

Yes. Our management suggested that we find exclusive solo material from myself and Duncan [Lloyd] to give people who haven't heard it a chance to discover our other projects. The German edition has acoustic tracks that were produced by Dunc, and they have a really nice feel of their own – quite a contrast with the album versions. And there's a few demos that we've included in non-UK editions – songs that changed quite a lot during the recording process with our producer, Ben Allen. Dunc and I both recorded our material at home, apart from an unreleased German-language version of a song from my second solo album [about a silent German film, *People On Sunday*]. Dunc's two songs are new, whereas my other one is an acoustic version of a song from my last solo album.

Were you involved with the mastering?

Yes. We made a few notes as we went along for our engineer, Heba Kadry. She was very accommodating and worked with us to fine-tune the final sound and get new versions of certain songs, when necessary. The test-pressing for the *Deluxe* double-album version just arrived this afternoon, and I'll be keeping that for my own collection! We decided to do a *Deluxe* audiophile version, with three tracks per side, to get the optimum sound quality, whereas the standard,



cheaper LP, has six per side. So, we have a gatefold and a lyric poster with the *Deluxe* set, and the extra space that affords us means that there's a picture of us three on the inside for the first time. Buyers can decide whether that's a good thing or not when they open it!

Is there anything unissued that could come out?

We recorded a live soundtrack to a 1928 silent film, *The Man Who Laughs*, for a local, volunteer-run cinema/venue, The Star & Shadow. As it was a live recording, we'd need to have a look at the rough mixes, but the opportunity – and money – to do that hasn't materialised yet. We also wrote around 40 songs for *Nature Always Wins*, so they'll probably filter out in one form or another. If there's a proposal for Record Store Day or something for avid collectors, we could be persuaded... I have too many LPs to listen to myself, if I'm honest. They take up a full wall in my dining room. But I love vinyl!

Maximo Park Nature Always Wins LP, CD, cassette, Deluxe 2LP, 2CD, are on Prolifica Inc, 26 February.

"WE ALWAYS ASK OUR MANAGEMENT TO REDUCE WASTE WHEN POSSIBLE, AND THIS WAS A GOOD OPTION"

FIRST SPIN

Readers' virgin vinyl purchases

This month: Fleetwood Mac – Need Your Love So Bad

It was 1968 and I was a spotty teenager with no records or record player, but I did have a Radio 1 fetish. At school you could bring in singles to play in class on a Friday afternoon. So, I went to Boots in Dundee and bought Need Your Love So Bad by Fleetwood Mac and Everlasting Love by Love Affair. Nobody liked the former, but the latter went down well. Even then I really wanted to play the B-sides, but that was vetoed.

I eventually saved up paper round money and bought a Dansette. So started a life-long addiction to record collecting.

I'm still very impressed by the Peter Green era of Fleetwood Mac, less so by Love Affair, although Steve Ellis is a great singer and I was impressed with [Love Affair organist] Morgan Fisher on the last Mott The Hoople tour.

David Logie

UPCOMING VINYL RELEASES

Kreator *Under The Guillotine* coloured 6LP, with *Endless Pain*, *Pleasure To Kill*, *Terrible Certainty*, *Extreme Aggression*, *Coma Of Souls*, *Renewal* coloured LPs; *Some Pain Will Last* DVD, including documentary, two unissued audio concerts, *Live In East Berlin 1990* remix; 12" x 12" photobook; repro *End Of The World* cassette; figurine USB drive with expanded albums, Noise, 26 February.



Kreator vinyl makes the cut

Bad Brains *Rock For Light* original mix silver LP is due in February via ORG, followed by *Bad Brains* LP, green LP (April), *I & I Survive* red LP (May), *Rock For Light* LP, yellow LP (June), *Quickness* LP, red LP, *The Youth Are Getting Restless* blue LP (October), *Omega Sessions* green LP (January 2022), *Live At The Fillmore 1982* yellow LP (April 2022).

Pixies' **Frank Black** *The Cult Of Ray* blue LP, *Oddballs* silver LP, *Demon*, 12 February, are followed by *Francis Black Francis* white 2LP, 14 May; *Honeycomb* honey LP, *Fast Man Raider Man* clear 2LP, 2 July; *Bluefinger* red LP, *Live At The Hotel Utah Saloon* blue 2LP, 27 August; *Svn Fngrs* white LP, *Live In Nijmegen* clear 2LP, 8 October; *NonStopErotik* silver LP, *Paley & Francis* clear LP, 27 November.

Papa Roach *Greatest Hits Vol 2* coloured 2LP, CD, six unissued, *paparoach.tnstores.es*, 19 March. Ex-Hüsker Dü's **Bob Mould** *Distortion 1996-2007* 9LP, 750 with print, *Demon*, 22 January, with two vinyl boxes to follow later this year.

Fovea Hex *The Salt Garden (Landscaped)* LP/CD, one unissued, *Les Disques Du Crepuscule*, 26 March.

Tame Impala *Innerspeaker 10th Anniversary* 17-track 4LP, shoptameimpala.com, 26 March.

David Bowie *Liveandwell.com* 2LP, CD, two bonuses, ISO, 5 January.

Nirvana *Songlife 1967-72* 6LP, with *The Story Of Simon Simopath*, *All Of Us*, *Dedicated To Markos III Aka Black Flower*, *Local Anaesthetic*, *Songs Of Love And Praise*, unissued *Secrets* LPs, *Madfish*, 26 February.

Levin Torn White 300-copy edited LP is on *Lazy Bones* in March.

Death In June *Nada Plus!* gold 2LP,

PRESSING MATTERS

Forthcoming limited-run vinyl releases to look out for



KIWI JR. *Cooler Returns* (Sub Pop SP 1400 DKD, LP, 2021) This wonderful Canadian band have a new

label to call home and have moved quickly to follow up their debut album, *Football Money*, which surfaced in most territories barely 12 months ago. *Cooler Returns* is another energetic mix of post-punk and jangle-pop, with memorable lyrical hooks in abundance. The Dinked Edition of the record is pressed on yellow vinyl, complete with a numbered Obi strip and a double-sided art print, limited to 500 copies. The Sub Pop "loser edition" is pressed on translucent gold vinyl for selected US retailers.



WHITE FLOWERS *Within A Dream* (Tough Love TLV 135, EP, 2021) The Preston duo of Katie Drew and Joey

Cobb return with a glorious four-track offering, full of dreamy atmospherics

with bonuses, Pylon, 29 January.

Steve Harley & Cockney Rebel *The Best Years Of Our Lives* 2LP, three bonuses, Chrysalis, 29 January.

The Church *Starfish* 180g 2LP, eight bonuses, Intervention in March.

Warren Zevon *Stand In The Fire* 180g 2LP, 10 bonuses, Run Out Groove, 12 February.

Magnum II silver LP, two bonuses, Music On Vinyl, 22 January.

Blur *The Great Escape* coloured 2LP is out via shop.blur.co.uk.

Gordon Giltrap *Troubadour* LP with bonus is due later this year.

Shinedown 2,000-copy box with gold LPs, 22 January, and 12 February, *Leave A Whisper* blue 2LP, *Us And Them* purple 2LP, *The Sound Of Madness* white 2LP, *Amaryllis* green 2LP, *Attention Attention* yellow 2LP, *Threat To Survival* red LP, Atlantic.

Out New Orleans charity LP, with five unissued bonuses, including **Ry Cooder**, **Dr John**, Nonesuch, 29 January.

8 January Gladys Knight, Phyllis Hyman *The Best Of* 2LPs, United Souls; **Ennio Morricone** *Psycho*, *Lounge*, **999**, *Therapy?* *Troublegum*, **Jimmy Guiffre** *Western Suite*, **Cyndi Lauper** *True Colors*, **Coheed & Cambria** *No World For Tomorrow – Good Apollo, Burning Star IV Vol 2* 180g LPs, **Kansas** *Point Of Know Return* orange 180g LP, **Modern Talking** *In The Middle Of Nowhere* gold 180g LP, **Peter Tosh** *Mama Africa* green 180g LP, Music On Vinyl; **Talking Heads** *The Name Of This Band Is* red 2LP, *Speaking In Tongues* blue LP, **kd lang** *Invincible*

and eerie production. With both their previous 12" releases having sold out quickly, their first physical product of 2021 will no doubt be a popular choice, too, featuring three of their own tracks alongside a distinctive cover of *Didn't Want To Have Do It* by Mama Cass. The EP is available on ultra-clear vinyl and has a limited pressing of just 300 copies.



BORED AT MY GRANDMA'S HOUSE *Sometimes I Forget You're Human Too* (Clue CLUE 078, EP, 2021)

Amber Sawbridge's eye-catching alter ego derives from, you've guessed it, a period of tedium spent at her gran's. Luckily for us, she put it to brilliant use, crafting a superb 5-track collection which surfs the worlds of shoegaze and indie pop. The big chorus of *Showers* and melodic riffs of *Summer* make immediate impressions, while *Safer At Sea* provides a stark message as the EP comes to a close. The record is limited to 150 copies, pressed on clear vinyl with a black seed splatter effect.

Charlie Ashcroft

Summer yellow LP, **The Cars** *Shake It Up* green LP, Rhino; **Sebastien Tellier** *Simple Mind* LP, Record Makers; **Ronnie Wood/Ronnie Lane** *Mahony's Last Stand* white LP, Real Gone; **Skid Row** purple 180g LP, Friday; **Sarah Vaughan** 180g LP, EmArcy; **Nurse With Wound** *Merzbild* *Schwet* blue LP, CD, *Trippin' Music* 3LP, coloured 3LP, 2CD, Diter; **Tesla** *The Great Radio Controversy* purple LP, Culture Factory; **Ennio Morricone** *Dimensione Sonore* LP, RCA; **Children Of Bodom** *Follow The Reaper* LP, Svart; **Doro** *Love Me In Black* LP, Rare Diamonds.

15 January *One Night In Miami* OST LP, ABKCO; **Tim Story** *Threads* LP, Dais; Melvins' **Dale Crover** *Rat-A-Tat-Tat!* LP, purple LP, splatter LP/flexi/photo, CD, Joyful Noise; **America** *Homecoming* rust 180g LP, Uriah Heep's **David Byron** *Take No Prisoners* purple 180g LP, **Joe Cocker** *Live* red 180g 2LP, **Earth Wind & Fire** *Spirit* red 180g LP, **Paladin** *Charge!*, **Prong** *Prove You Wrong* silver 180g LPs, **Pink Fairies** *Never Never Land* 180g LP, Music On Vinyl; **Danny Elfman** *Dick Tracy* blue LP, *Batman* turquoise LP, Warners; **Buffalo Springfield** *Retrospective* 180g LP, Rhino; **Ennio Morricone** *A Fist Full Of Dollars/For A Few Dollars More* red LP, Klimt; **Bill Withers** *Greatest Hits* LP, Legacy; **The Kinks** red LP, **Uriah Heep** *Demons And Wizards* white LP, Sanctuary; **Fleetwood Mac** *The Best Of Peter Green's Fleetwood Mac* 2LP, Sony; **July** *The Second Of*, **The Moody Blues** *The Magnificent Moodies* LPs, Trading Places; **The Divine Comedy** *Foreverland* LP, Divine Comedy; **Gryphon** *Get Out Of My Father's Car* LP, blue LP, *Plane Groovy*; **Kool & The Gang** LP, Real Gone; **Cerys Matthews**, **Hidden Orchestra & 10 Poets** *We Come From The Sun* LP, CD, Decca; **Flux Of Pink Indians** *Not So Brave* LP, Overground.

22 January **Mutiny** *A Night Out With The Boys* clear, splatter, gold LPs, **Bubbha Thomas** *Life And Times* clear, splatter, bone LPs, LITA; **Therion** *Leviathan* LP, gold, silver, clear LPs, CD, Nuclear Blast; **Suede** *Royal Albert Hall 24 March 2010* clear 180g 3LP, **The Love Affair & Steve Ellis** *The Best Of* gold 180g LP, **Jackie Wilson** *Soul Galore*, **Young Holt Unlimited** *The Beat Goes On* LPs, *Demon*; **Zac Brown** *The Controversy* LP, *Home Grown*; **Eric Johnson** *Ah Via Musicom* gold 180g LP, Friday; **Aswad** *A New Chapter Of Dub*, **Black Heat**, **Philip Glass** *Dancepieces*, **Golden Earring** *Switch* blue 180g LP, **Willie Nelson** *Heroes* green 180g 2LP, **Lee Perry** *Africa's Blood* orange 180g LP, **The Raveonettes** *Chain Gang Of Love*, **Living Colour** *Stain* red 180g LPs, *Arcade Fire's* **Richard Reed Parry** *The Nest* clear LP, Music On Vinyl; **Steve Hackett** *Under A Mediterranean Sky* blue, yellow, clear, green, white 2LP/CDs, *InsideOut*; **Lonely The Brave** *The Hope List* LP, *Easy Life*; **NIN** *Quake* 180g 2LP, *Nothing*; **Brian Eno** *Rams* 2LP, CD, **Dio** *Holy Diver*, *The Last*

YOU BETTER YOU BET

What's hot for record collectors to invest in?



This month: The Chordettes

This much-admired four-piece US female vocal harmony group, largely

comprising a cappella vocals, formed in 1946 and made their recording debut in 1950 backing Arthur Godfrey on the A-side of Candy And Cake/Dear Old Girl (Columbia 1-547, 310).

The Chordettes recorded under their own name in the same year that saw a regular flow of singles on Columbia up to 1953. Switching to Cadence they hit pay dirt with Mister Sandman/I Don't Wanna See You Cryin' in 1954 which sold on both 78 and 7" (1247, £10). This was their first record issued in the UK and the 7" on Columbia is very rare as, at that time this was a nascent format dominated by the 78rpm. Although we value a mint copy at £80 in the 2022 edition of the *Rare Record Price Guide*, we're increasing this to £100 as copies have sold from £50 for VG to £200 in excellent to NM condition. We're not putting it at £200 mainly due to the brutal fact that demand remains low.

From 1954 onwards there were several Chordettes singles issued in the UK on the London label. These are mostly worth £10, as is their other evergreen hit Lollipop/Come-A-Back-A (1958 London HLD 8584, £10). Although there were seven LPs issued Stateside, it wasn't until 1957 that a LP was issued in the UK, *The Chordettes*. Containing tracks like Mister Sandman, Lollipop Come Home To My Arms and Eddie My Love, their self-titled debut is a veritable greatest hits. Although valued at a reasonable £80 in *RRPG 2022*, the album is near-impossible to find in near-mint condition. This is because the LP came in a thin laminated colour sleeve with no spine, one that is prone to wear and damage. As it is 54 years old it really is a tough find. The only other LP issued in the UK was *The Chordettes Sing Never On Sunday* (1962, London, HA-A 2441, £25).

There is a literally a shelf-full of Chordettes compilations on CD, yet vinyl remains scarce. The one to get your mitts on was issued by Ace in 1983: *The Chordettes* (CH 82), and it is well worth £20. Amazingly, despite the vinyl revival, there has been no Chordettes material pressed on the black stuff for decades.

Ian Shirley

In Line, *Sacred Heart*, *Intermission*, *Dream Evil* LPs, *Lock Up The Wolves*, *Strange Highways* 2LPs, **Bob Dylan** *Nashville Skyline*, *John Wesley Harding* (Mono), **Lou Reed** *Coney Island Baby*, **Miles Davis** *In A Silent Way*, **Elvis Presley** white LPs, Universal.

29 January **Dr Hook** *Gold* gold LP, Demon; **Ani DiFranco** *Revolutionary Love* LP, CD, Righteous Babe; Vampire Weekend's **Chris Baio** *Dead Hand Control* LP, CD, Glassnote; **Douglas Adams** *Dirk Gently: The Long Dark Tea Time Of The Soul* red, blue, yellow 3LP, Demon; **Peggy Lee** *Black Coffee With Definitive* 180g LP, Decca; **John Mayall** *Road Dogs* coloured 2LP, *Along For The Ride* 2LP/CD, earMUSIC; **Blackpink** *The Album* pink LP, Interscope; **Armin Van Buuren** *Mirage* red 180g 2LP, **Death Angel** *Frolic Through The Park* silver 180g LP, **Status Quo** *Picturesque Matchstickable Messages From The* 180g LP, Music On Vinyl; **Barenaked Ladies** *Maroon Deluxe* LP, Rhino; **Dennis Locorriere** *The Voice Of Dr Hook*, **The Meteors** *Best Of Live* LPs, **Jah Thomas** *Dub Of Subs* 180g LP, Secret; **PJ Harvey** *Is This Desire?*, *Is This Desire? Demos* 180g LPs, CDs, Island; **Marcos Resende & Index** LP, CD, Far Out; **The Mamas & The Papas** LP, yellow LP, Geffen; **J Mascis & The Fog** *Martin + Me* yellow LP, Cherry Red; **Evergrey** *Hymns For The Broken* red 2LP, AFM; **Bob Marley** *Songs Of Freedom* 3LP, 6LP, Island; **Alabama Slim** *The Parlor* LP, Cornelius Chapel; **Nitzer Ebb/Stark** *Fallin' In Love With Me*, **Visage** *Hearts And Knives*, *Demons To Diamonds* LPs, Word & Sound Medien; **The Meteors** *Best Of Live* LP, Secret.

5 February **Yes** *House Of* coloured 3LP, Eagle; **Marc Bolan & T.Rex** *Shadowhead*, **Suede** *The London Suede*, *See You In The Next Life* 180g LPs, **Philip Pullman** *His Dark Materials: Northern Lights*, *The Subtle Knife*, *The Amber Spyglass* splatter 180g LPs, Demon; **The Sugarhill Gang** gold 180g 2LP, **Sam & Dave** *The Best Of* gold 180g LP, **Heart** red 180g LP, Friday; **Al Jarreau** *Live At Montreux 1993* 2LP/

CD, earMUSIC; **Tony Joe White** *Black And White*, Eagles' **Joe Walsh** *The Smoker You Drink, The Player You Get* 45rpm 200g LPs, Analogue; **Common** *A Beautiful Revolution Part 1* LP, Loma Vista; **Gustavo Santaolalla/Max Quayle** *The Last Of Us Pt 2* 2LP, Mondo; Erasure's **Andy Bell** *Club Torsten!* pink LP, SFE; **Smith & Burrows** *Only Smith & Burrows Is Good Enough* LP, CD, PIAS; **Sun Ra & His Outer Space Arkestra** *A Fireside Chat With Lucifer* LP, CD, Sundazed.

12 February **Gary Numan** *Live At Shepherd's Bush Empire* 2LP, **Lynyrd Skynyrd** *Second Helping*, *Pronounced 'Leh-'nérd 'Skin-'nérd* coloured LPs, Eagle; **Sia** *Music* LP, picture disc LP, CD, siamusic.net; **Neal Casal** *Fade Away Diamond Time* 2LP, Royal Potato Family; **Nickel Creek** *Live From The Fox Theater* 180g 2LP, Nickel Creek Inc; **London Grammar** *Californian Soil* LP, LP/CD/book, CD, Ministry Of Sound; **Creedence Clearwater Revival** *Pendulum*, *Mardi Gras* 45rpm 180g LPs, Craft; **Richard Hell & The Voidoids** *Destiny Street Remixed* LP, Omnivore; **King Tubby** *Dub Mix Up* LP, Jamaican.

14 February **Tame Impala** *The Slow Rush* 2LP, clear, green, red 2LPs, CD, Fiction; **Ash** *Teenage Wildlife* 2LP, CD, BMG.

19 February **Deep Purple** *Live In California* 74 2LP, Eagle; **The Wedding Present** *Locked Down And Stripped Back* 2LP, orange 2LP, CD, Scopitones; The Fiery Furnaces' Eleanor Friedberger collaborator **Ryan Dugré** *Three Rivers* LP, 11A; **David Coverdale** *White Snake* coloured LP, *North Winds* white LP, Eagle; **Wilson Pickett**, **Donny Hathaway** *The Best Of* gold 180g LPs, Friday; **Bon Jovi** 2020 gold 180g 2LP, Island; **The Hold Steady** *Open Door Policy* LP, peach LP, CD, Positive Jams; **Steve Arrington** *Down To The Lowest Term* LP, Stone's Throw; **The Dollyrots** *Because I'm Awesome* LP, Wicked Cool.

26 February **VUUR's Anneke Van Giersbergen** *The Darkest Skies Are The Brightest* 2LP/CD, CD, InsideOut;

Melvins *Working With God*, *Hostile Ambient Takeover* LPs, CDs, Ipecac; **The Go-Go's** *God Bless* coloured LP, Eagle; **The National**, *Sad Songs For Dirty Lovers* LPs, CDs, *Cherry Tree* EP, CD, 4AD; **Chas Hodges** *Right At Home* 180g LP, CD, Demon; **Killing Joke** coloured LP, Spinefarm; **Johnny Thunders** *Live In Osaka And Detroit*, **King Kurt** *Best Of Live* LPs, **Freddie McGregor** *Love At First Sight* 180g LP, **Bobak, Jons, Malone** *Motherlight* coloured LP, Secret; **Strawbs** *Settlement*, Uriah Heep's **Lee Kerslake** *Eleventh* LPs, CDs, *Cherry Red*; **Roger Wilhoit** *The "Social World" Of* LP, Sweet Mental Revenge; **The Direct Hits** *The Broadway Recording Sessions* LP, blue LP, CD, Optic Nerve; **Jade Warrior** *Last Autumn's Dream*, **Sparks** *Pulling Rabbits Out Of A Hat*, **Steamhammer** *Speech* LPs, Repertoire; **Deep Purple** *Rapture Of The Deep* LP, Absolute.

5 March **Teenage Fanclub** *Endless Arcade* LP, red LP, CD, Merge; **The Drive** *Can You Feel It* LP, We Are Busy Bodies; **Arab Strap** *As Days Get Dark* LP, CD, Rock Action; **Goldfrapp** *Seventh Tree* yellow LP/print, Mute; Uriah Heep's **Ken Hensley** *My Books Of Answers* LP, CD, Cherry Red; **Goldie** *Inner City Life* Remix LP, London; **Hammerfall** *Chapter V* 180g LP, Nuclear Blast.

12 March **Saga** *Symmetry* 2LP, CD, earMUSIC.

19 March **Steve Earle & The Dukes** *JT* LP, CD, New West; **Trees** *The Garden Of Jane Delawney* cream, green LPs, *On The Shore*, red, green LPs, Earth; **Green Day** *Insomniac* 2LP, Warners.

26 March **Luke Haines** *In... Setting The Dogs On The Post-Punk Postman* LP, CD, Cherry Red; **The Durutti Column/Malka Spigel** *Circuses And Bread* LP, CD, LTM.

1 April **John Prine** *Live* LP, yellow 2LP, CD, Oh Boy; **The Orb** *Abolition Of The Royal Familia Guillotine Mixes* 2LP, Cooking Vinyl.

2 April **Bryan Ferry** *Royal Albert Hall 2020* 2LP, CD, bryanferry.com.

16 April **Deftones** *White Pony Deluxe* LP, Warners; **Greta Van Fleet** *The Battle At Garden's Gate* LP, CD, Lava.

30 April **Del Amitri** *Fatal Mistakes* LP, Cooking Vinyl.

7 May **Frank Zappa** *Zappa* 5LP, Zappa.

21 May **Belly** *Bees* 180g 2LP, Run Out Groove.

FIRST SPIN/MY TOP 5

If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

MY PRECIOUS



Spencer Cullum on Bert Jansch's LA Turnaround "This is the gateway record that spawned my love of 60s/70s British

folk, and West Coast pedal-steel guitar. I discovered it when I started playing pedal steel; it blew me away, and it's influenced the way that I approach music. There's beautiful acoustic picking from Bert, interwoven with Red Rhodes' pedal steel, and the record has a 'circular' sound to it. It's not, 'you take this solo, I'll take

this solo' – the performers float round and dance with each other. It has some great songwriting by Jansch that plucks from Topanga Canyon production, but grounded in his Celtic folk background. And all the bass parts that bounce round – Klaus Voorman. I have the Drag City reissue, but I need to re-order it due to wearing it out, trying to work out Rhodes' parts!"

Spencer Cullum *Spencer Cullum's Coin Collection* is on YK.



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The Collector

This month: reader **The Maghreban**

The London-based **The Maghreban** has been making music for about 30 years, releasing jungle as Ayman in the 90s, then hip-hop as Dr Zygote and as part of Strange U, and more recently dance music under this name. His productions involve a lot of sampling – no wonder he’s a keen record collector and dealer.

What do you collect, and why?

Records I can play out, records I can sample, records that inspire me in my own music-making, and records that stir emotion in me.

In terms of genres, it’s opened up a lot over the years. I’ve got into things my former self would have cringed at. When I was big into hip-hop and adjacent genres, I used to get very sniffy about the sound of any old music not recorded between about 1968 and 1973. Then I heard some moody, jazzy ska one Sunday in a record shop, and I started going out dancing to that music with a friend. Then slowly I got into stuff that was even more lo-fi, like 60s R&B, and even more hi-fi, like early-to-mid-80s stuff. Stuff I used to hate.

It’s similar with dance music: growing up I was only into hardcore and jungle/drum’n’bass, but that’s opened up a whole lot, too, to encompass a lot of house music and techno; again, stuff I used to not understand much at all.

How big is your collection?

Counting now, it’s roughly 4,500. Thing is, a lot of it is chaff. Records I’ve bought at charity shops to sample, that have found their way into the racks and then I’ve become attached to them purely because I’ve had them for so long and now they’re part of the furniture and so getting rid of them is hard. That said, the last few years I’ve been shifting a lot of this stuff. It’s quite freeing.

What do you think it is worth?

I really don’t know. I don’t really watch too closely what it’s worth. I’m always nicely surprised if I learn that one of them is worth a bit. I wouldn’t hazard a guess at the total. It won’t be that much; not as much as the collections of some people I know, that’s for sure.

How and where do you store it?

In this room, mainly, and some at my mum’s.

What’s the rarest/most unusual/most valuable item you have?



The Maghreban: “I go to charity shops near me most days”

I really don’t know. I’m sure some of the jungle 12”s are pretty rare. I’ve got some rare ska 45s. I have a 7” EP by Komeda, the soundtrack to the Roman Polanski film *Cul-De-Sac* – that’s quite rare, I think. I got it in a suitcase full of mostly Argo Transacord steam train EPs at an auction in Hampshire, cheap. That was a good hit. I found a record called *Soul Of Haringey* at a charity shop in Willesden that has a couple of nice tracks on it.

I’ve had a lot of rare records over the years and sold them. Coming from a dealing perspective, I don’t get too sentimental about a record if it’s worth a lot. I only keep valuable records if I really, really like them.

What elusive gem are you still looking for?

I really don’t buy records like that. I don’t really have a wants list. There might be the odd record that a mate has played me that it would be nice to own if I see one somewhere and it’s not too expensive, but I’m not out there searching for stuff like that.

What’s given you the biggest thrill?

Looking for records and finding them in Lebanon and Egypt. I cleared out a load of records from the American University in Cairo a few years ago and there were interesting ones in there. Ones I sold for a lot of money, like *Heliopolis* by the Cairo Free Jazz Ensemble, and ones I was fond of and kept like *Salomão* by The New Dave Pike Set. The guy said they came from a Voice of America station. I found a lot of interesting records in South Africa. I spent a lot of time

in Beirut and found a place that had a lot of interesting titles – I shipped back about 1,500 of those. It’s a little mercenary, but a lot of the biggest thrills have been when I’ve found a record cheap and sold it for a lot of money. Or when I’ve found one cheap and kept it. So, it’s generally finding stuff cheap!

How do you track stuff down?

Mostly charity shops – I go to the charity shops near me most days. There’s a book and record shop where I live as well. There are a few record shops in the area. I hit those and then, if I’m somewhere else, I try and get to the shops there. There’s a record fair in Guildford that I make it to sometimes. I don’t buy records that are really expensive. The most I’ve ever paid for a record was £70, I think, and that was a real one-off for me. I don’t buy records online much at all.

What’s your favourite record shop?

Ben’s Collectors Records in Guildford. I used to live about five minutes away and would be in there most days. Ben’s strategy is to under-price everything and keep stock moving, and I have found many interesting records in there over the years. I always find something. Nice chap, too. I’ve been going in there for decades. Young and on drugs, I switched a couple of price tags and pocketed the odd thing. Years later I made amends by rumbling a dude that I spotted surreptitiously filling a bag with CDs.

How often do you listen to the stuff in your collection?

When I’ve got DJ gigs, a fair amount.

Figuring out things that will go together. And then there's certain albums I'll throw on quite a lot. Sometimes, though, there isn't room to listen to music beyond the music I'm working on at the time, or listening with an ear for sampling.

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
Very much so. I've got a whole section for sleeves. Some ridiculous ones, some "cheesecake" ones. Some with nice designs. I love some of the old Enoch Light-produced [Project 3/Command] sleeves. Just the bold colours and lines, they go with the productions very well. Those records sound amazing, too, and were so ahead of their time in terms of production. Obviously, some of them are awful and ridiculous, but they're usually bold. Great for sampling as well, [with] a lot of sounds panned hard left and right.

"I CAN'T SEE MYSELF DISPOSING OF MY COLLECTION UNTIL I'M DISPOSED OF"

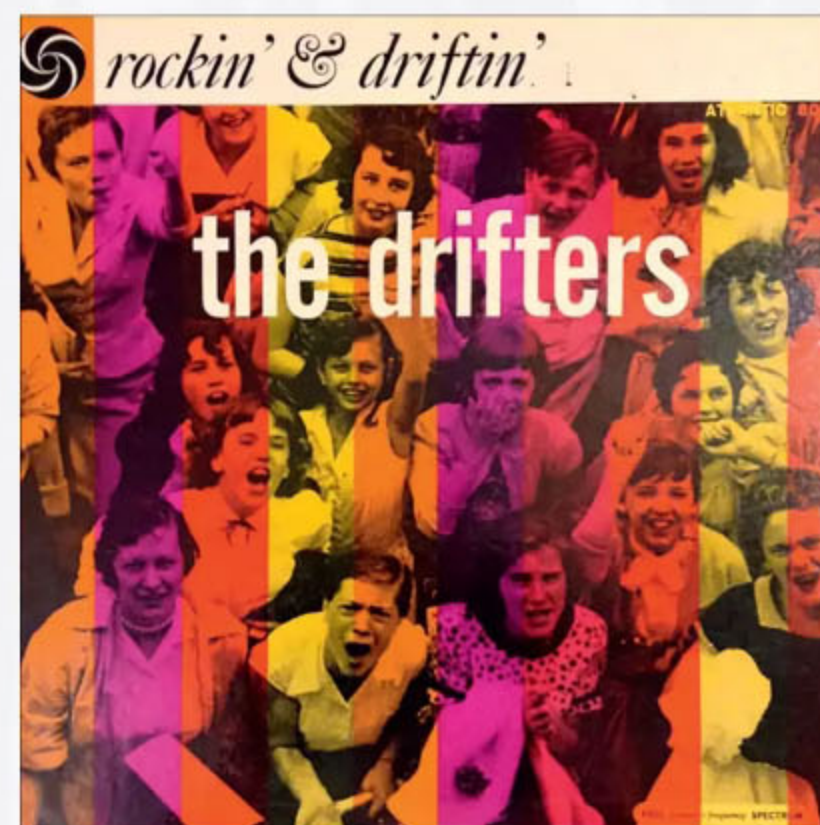
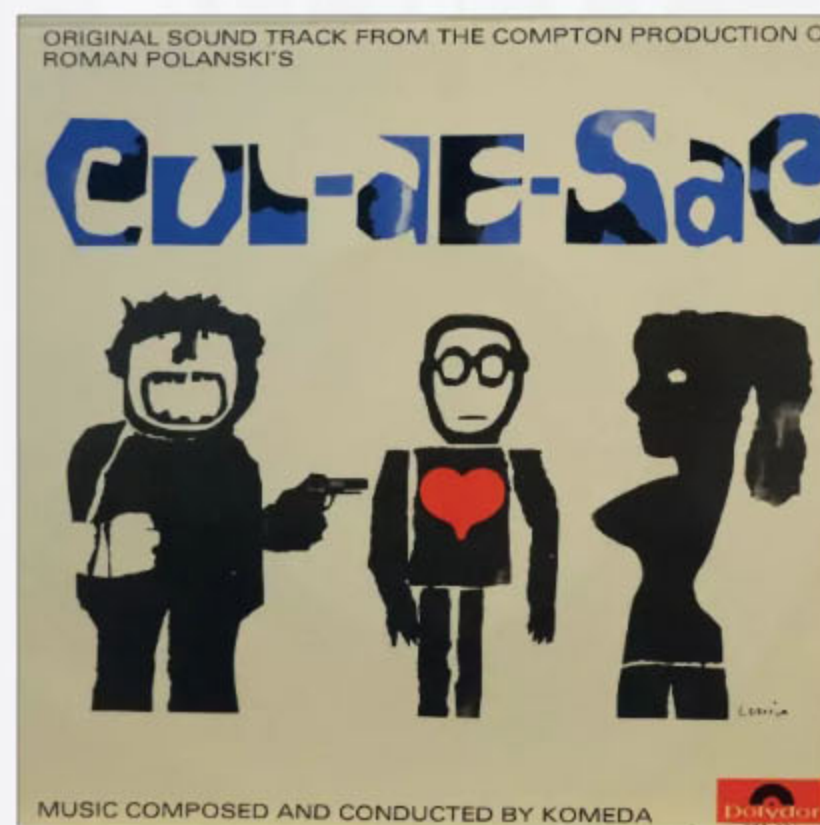
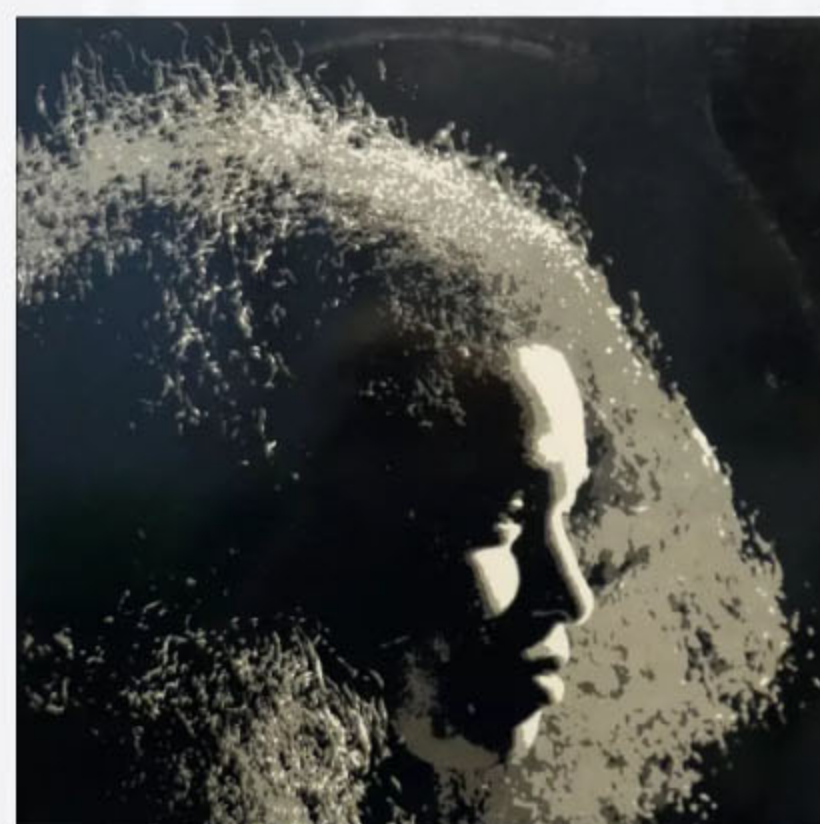
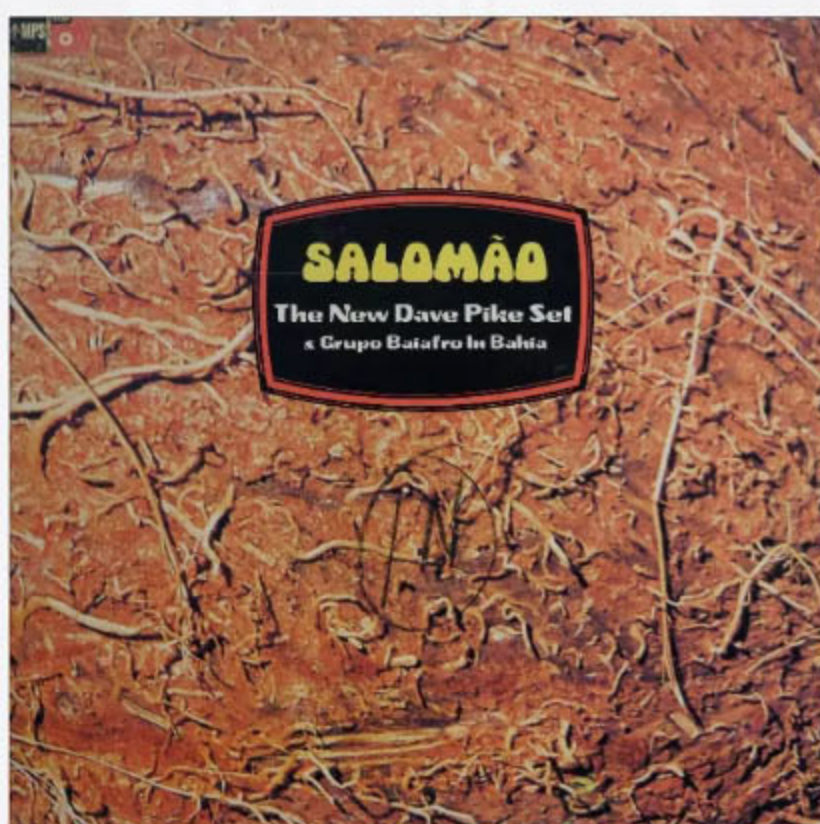
How will you eventually dispose of your collection?

Being utterly self-obsessed, I often think about this, as well as my funeral. I remember reading about legendary hip-hop engineer and producer Paul "C", and about how his collection ended up in a thrift store in New York somewhere and that sounded romantic. But then, I wouldn't want some mercenary record dealer just buying it all cheap and selling it on. Maybe that would be poetic, though. I can't see myself disposing of it unless I'm disposed of. I think it will mutate with me.

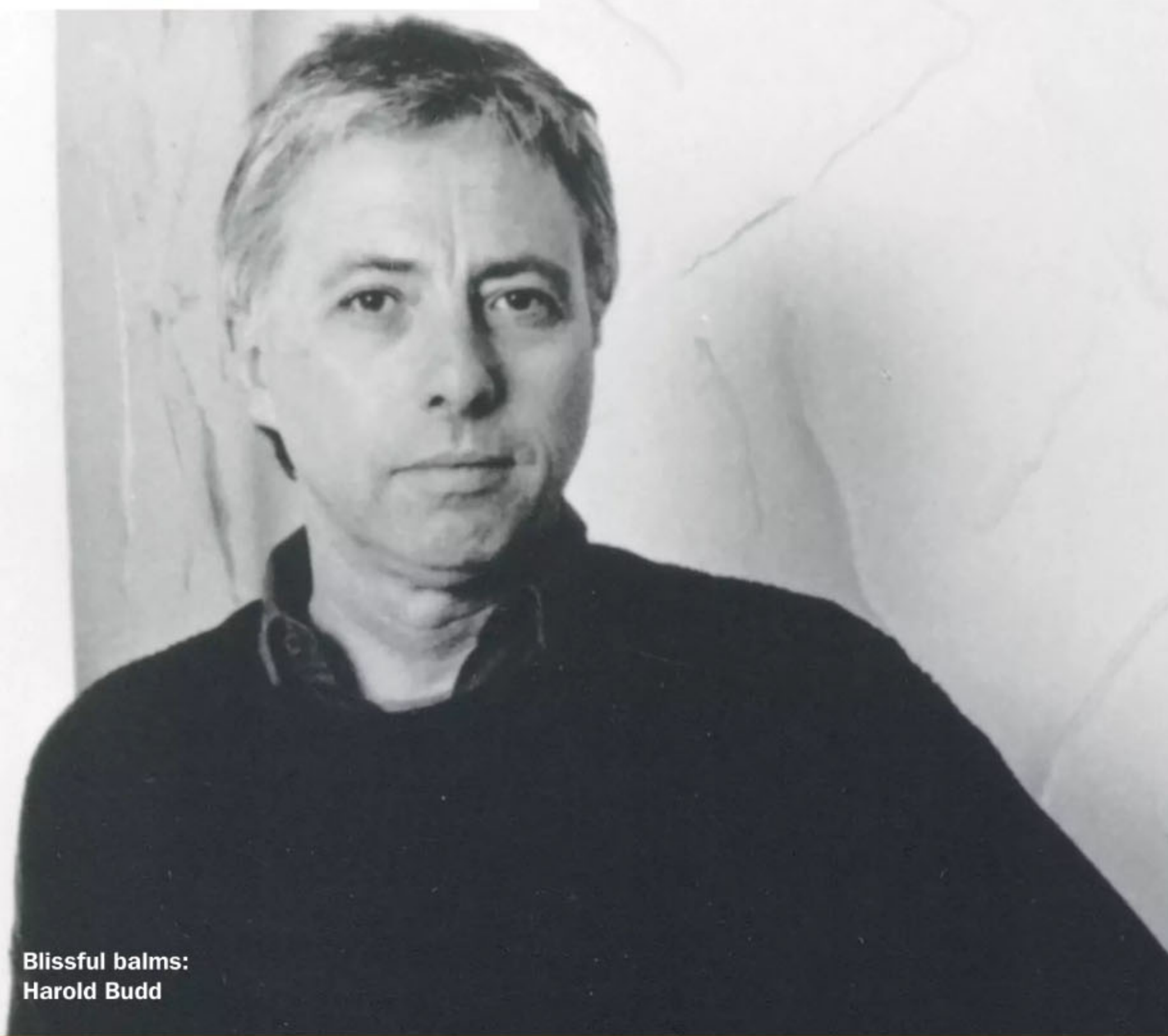
What's your all-time favourite record, regardless of value or rarity?

There are about 100 answers to this question, but today my answer will be the Metal Heads [Goldie/Rufige Kru] record *Terminator*. This is one of those records that really stood out for me growing up, one that really made a big impression. The whole thing, all four tracks. The production was mindblowing, and it had some real dark moments, and also some beautiful moments. I didn't understand techno at the time, but this music was so informed by it.

The Maghreban released his debut LP as The Maghreban in 2018 on seminal Belgian dance label R&S. A follow-up is on the way.



Not Forgotten



Blissful balms:
Harold Budd



IN VINYL MEMORIAM

HAROLD BUDD

The Pavilion Of Dreams
(Obscure OBS 10, UK, LP,
1978) £80

A look at the credits on Harold Budd's first major release – free jazz titan Marion Brown, avant-garde master Gavin Bryars, and minimalist composer Michael Nyman, all featuring alongside ambient pioneer producer Brian Eno – says much about both the composer's renown and sonic mutability. Its beatific soundscapes – with Budd's delicate piano and synth-playing at the centre – seamlessly weave elements from jazz, choral, drone, ambient music and minimalism into a soothing musical sedative. Reissued in 1981 on Eno's Editions EG imprint, both releases now command a tidy sum, as Budd's blissful musical balms continue to gain popularity in troubled times. *Paul Bowler*

Harold Budd died 8 December, age 84.

The US composer was considered a giant of both minimalist and ambient music, though he was never comfortable with either label. His lush dreamscapes – which shared sonic similarities with Eric Satie and Debussy – took in elements of jazz, dream-pop and beyond. Born in Los Angeles, he studied music at the University Of Southern California and, influenced by John Cage, began composing drone music. After temporarily quitting to concentrate on teaching, he began writing again in 1972, constructing the music that would eventually become 1978's *Pavilion Of Dreams*. Produced by Brian Eno, the album was the first of a series of sets combining delicate piano-playing with electronics, and elements culled from jazz and choral music that the pair would produce together. Examples include *Ambient 2: The Plateaux Of Mirror* and *The Pearl*, in 1980 and '84. He continued to release music throughout the following decades, his renown leading to work with XTC's Andy Partridge and a long running series of collaborations with Cocteau Twins' Robin Guthrie.

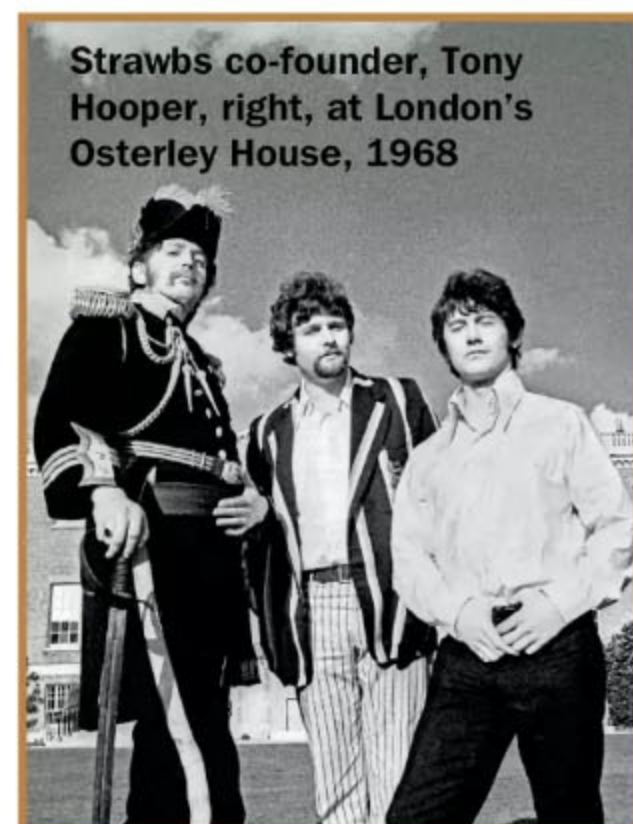
Candido Camero died

7 November, age 99. The percussionist was regarded as a father of Latin jazz and an intrinsic force behind its ongoing development in the US and Cuba. Born in Havana, he moved to New York in the 40s and was one of the first Cuban percussionists to perform with

US-based dance orchestras and jazz musicians. Collaborations with Latin bandleaders such as Tito Puente and Machito were followed by pioneering partnerships with bebop players, as he wove Afro-Latin rhythms into jazz frameworks alongside musicians such as Charlie Parker and Dizzy Gillespie. Later musical cross-pollinations saw him add Latin percussion to 70s disco hits, notably *Thousand Finger Man* and *Dancin' And Prancin'*. As a master technician, he pioneered a multiple-drumming technique, with tunable congas allowing him to play more than one at a time.

Tony Hooper died 18

November, age 81. The singer and guitarist was a co-founder of the Strawbs and a key influence on their early folk direction. He had



Strawbs co-founder, Tony Hooper, right, at London's Osterley House, 1968

formed the band alongside frontman Dave Cousins and double-bassist Ron Chesterman in 1967, his soft voice and acoustic guitar-playing on the group's first six albums helping establish them as one of the foremost proponents of the British folk-rock revival. As the group filled out with new members (such as keyboardist Rick Wakeman) and inched towards a more prog-orientated sound, Hooper made the decision to leave following 1972's *Grave New World*. He would rejoin the band in 1983 for another 10-year stint and appeared on a further three albums.

Bruce Swedien died 16

November, age 86. Described as a "sonic genius" by regular collaborator Quincy Jones, the US studio technician helped craft the sound of Michael Jackson's most popular recordings. He began his career in the late 50s, recording jazz artists such as Duke Ellington, before the following decade saw him work on soul hits including Jackie Wilson's *Higher And Higher*. His early work with Quincy Jones on records by Rufus & Chaka Khan was followed by further work together on Michael Jackson's 1979 *Off The Wall*. Follow-up album, *Thriller*, saw Swedien employ a pioneering recording technique that used analogue tracks in pairs, to create stereophonic recordings, which he labelled the "Acusonic Recording Process". Further work with Jackson included *Bad* and *Dangerous*, while he also worked with Paul McCartney and Barbra Streisand.



Des O'Connor died 14

November, age 88. Despite a willingness to mock his own musical efforts – most notably in his regular appearances on the *Morecambe & Wise* comedy TV shows – the entertainer enjoyed huge success as a singer. He recorded 36 albums, of which five reached the UK Top 40. Four of his singles went UK Top 40 as well, including the 1968 No 1, *I Pretend*.



Bones Hillman died 7

November, age 62. The New Zealand-born musician was best-known as the long-term bassist/

background vocalist for Australian rockers, Midnight Oil. He began his career with stints in Kiwi punk bands The Masochists and The Suburban Reptiles. With The Swingers, he recorded *Practical Jokers* (1981), an album including Australian hit single, Counting The Beat. Replacing Peter Gifford as bassist, he joined Midnight Oil in 1987, playing and singing on every recording from 1990's *Blue Sky Mining* to 2001's *Capricornia*. Following the band's hiatus, they reconvened for 2020's comeback, *The Makarrata Project*.

Ron Mathewson died 3 December, age 76. The Scottish jazz bassist first rose to prominence as a member of Tubby Hayes' band, playing with assorted line-ups from 1966, until the saxophonist's death in 1973 (during which time he appeared on the classic *Mexican Green* of 1968). Other notable UK jazz albums to which he contributed include Ray Russell's *Turn Circle* (1968), Kenny Wheeler's *Song For Someone* (1973) and Nucleus (feat. Ian Carr)'s *Solar Plexus* (1971). He was a member of Ronnie Scott's quintet between 1977 and 1992.

Eddy Pumer died 21 September, age 72. The lead guitarist/organist was as a co-founder of pop-sike legends, Kaleidoscope. Beginning as The Sidekicks, they became The Key, before settling on the name that almost made them famous. After two albums, *Tangerine Dream* (1967) and *Faintly Blowing* (1969), the band changed their name to Fairfield Parlour, releasing *Home From Home* on Vertigo, in 1970. For Pumer, a long career in radio followed, including work with Paul McCartney on the US-only radio series, *Oobo Joobo*. *Robby Lewry*



Len Barry died 5 November, age 78. The US blue-eyed soul singer (above) debuted as a vocalist with The Boss-Tones in 1958, with the single, Mope-Itty Mope. The group became The Dovells and hit US No 2 in 1961 with The Bristol Stomp, followed by US No 3, You Can't Sit Down, in 1963. Barry quit the group and had singles on Cameo and Mercury before signing to Decca and hitting in the UK with 1-2-3 in 1965. He followed with Like A Baby and Somewhere (from *West Side Story*) in 1966. Further singles followed in the late 60s and 70s. *Tony Burke*

Andrew White died 11 November, age 78. The US multi-instrumentalist, composer, producer and music scholar began his career as leader/alto-sax of the jazz group, JFK Quintet. With them, he cut two albums, *New Jazz Frontiers From Washington* (1961) and *Young Ideas* (1962). After studying at Harvard and in Paris, his career took a series of stylistic turns, playing electric bass for Stevie Wonder and The 5th Dimension, English horn on Weather Report's *I Sing The Body Electric* (1972) and *Sweetnighter* (1973), and saxophone for McCoy Tyner's *Asante*. Founding his own music publication business in 1971, he went on to self-produce 40-plus albums of his own music, with styles ranging from funk and jazz to rhythm and blues. As a jazz scholar, he transcribed over 800 John Coltrane saxophone solos.

Kenny Jeremiah died 4 December, age unknown. The US singer co-founded R&B group The Soul Survivors in 1964. Based in Philadelphia and signed to Crimson, they scored a US No 4 in 1967 with Expressway, penned by the up-and-coming Gamble & Huff. Two follow-ups, *Explosion In Your Soul* and *Impossible Mission*, failed to set the charts alight, and they broke up in 1970. Jeremiah went on to record with disco collective, Shirley & Company, topping the US dance chart with 1975's *Shame Shame Shame*.

Marcos Resende died 12 November, age 73. The Brazilian jazz keyboardist released the collectable fusion album, *Festa Para Um Novo Rei*, as leader of his group, Index, in 1978. Their unissued eponymous debut is due for release this month.

Dave Prowse died 28 November, age 85. Best-known for portraying Darth Vader in the original *Star Wars* trilogy, the Bristolian actor released an album and two singles during his 14-year stint as the UK's road safety-advising TV superhero, the Green Cross Man.

Dick Alen died 27 November, age 89. The US music agent's client list included Aretha Franklin, James Brown, Ray Charles and Fats Domino. On US tours, he arranged for The Rolling Stones to open for Chuck Berry and The Beatles for Little Richard.



Roger Burridge died 23 November, age 63. The Irish fiddle player was part of the Fairport Convention line-up that recorded 1976's *Gottle O'Geer*.



Doug Supernaw died 13 November, age 60. The US country music singer (above) began his career as a Nashville songwriter before securing a deal as a solo artist in the early 90s. Beginning with 1993's *Red And Rio Grande*, he issued four albums, scoring country chart hits including 1993's *I Don't Call Him Daddy*.



Hal Ketchum died 23 November, age 67. The US country singer-songwriter (above) was known for hits such as *Small Town Saturday Night* (1991) and 1992's *Past The Point Of Rescue*. He released 11 studio albums between 1986 and 2014.

Flor Silvestre died 25 November, age 90. One of Mexico's most revered singers, her career (starting in the mid-40s) saw her record 300-plus songs for Columbia, RCA Victor and Musart.

Aaron Melzer died 25 November, age 43. The US singer was onetime frontman for San Diego metalcore group, Secrets. A member between 2013 and 2015, he contributed vocals to 2013's *Fragile Figures*.

Gordon Keith died 19 November, age 81. The US producer and co-founder of the Steeltown label "discovered" the Jackson 5. Blown away by the group after an audition in Gary, Indiana (particularly nine-year-old Michael), he signed them to a recording/management contract, issuing their first single, 1968's *Big Boy*.

Brian Coll died 7 November, age 79. The singer was renowned as the most authentic voice in the Irish country music scene. Over a six-decade career, he achieved local success both as a solo artist and as frontman for the likes of The Plattermen and The Buckaroos.

Eric Hall died 16 November, age 73. The music publicist/football agent began his career with EMI,

organising the Sex Pistols' infamous expletive-strewn TV interview with Bill Grundy in 1976. Later, as an agent, he promoted the likes of Frank Sinatra, Queen and T.Rex.

Lo died 23 November, age 30. The US-born DJ/producer was a prominent member of the Los Angeles electronic scene, issuing several EPs. In 2019, he appeared on Grimes' single, *Violence*.

Jac Kreemers died 13 November, age unknown. The Australian was the original drummer for Melbourne prog-rockers, Madder Lake. The group issued their debut, *Stillpoint*, in 1973, on the nascent Mushroom imprint, making Australian No 13. *Butterfly Farm* followed in 1974, before they unofficially disbanded. Re-forming, they issued *World* in 2013.

Lynn Kellogg Simpers died 12 November, age 77. Best-known for playing the role of Sheila in the original 1968 Broadway production of *Hair*, the US actress/singer had a supporting role in Elvis Presley's 1969 movie *Charro!*

Alec Baillie died 10 November, age unknown. The US bassist was a member of ska-punk outfit, Choking Victim, playing with them intermittently from 1995 until their 1998 break-up. Baillie joined frontman Scott "Stza" Sturgeon's next venture, the politically-charged Leftöver Crack. With them, he recorded *Mediocre Generica* (2001) and *Fuck World Trade* (2004).

Dan Morrison died 1 December, age unknown. The Australian drummer was co-founder of Melbourne ska-punks Area-7 recording four albums and several singles between 1995-2005.

DJ Spinbad died 10 November, age 46. The New York DJ/producer issued two mix albums, 2001's *Underground Airplay* and 2004's *FabricLive.14*. He had a series of mixtapes and was a DJ on New York radio station, WHTZ.

Others who passed away recently include: **Dickie Kline**, radio promotion head at Atlantic in the 60s and 70s; **Ben Kouijzer**, UK music agent for Craig David et al; **MO3**, Dallas-based rapper; **Brax**, US rapper/social media influencer; **Walter C Miller**, TV director/producer responsible for small screen specials by Johnny Cash, Barbra Streisand, Al Green et al; **King Von**, Chicago rapper; **Cheryl Tiano**, Hollywood film music agent; **Eddie Jennings**, manager, booker, club owner in Hollywood and San Francisco; **Lynsey McDonald**, Nashville-based Americana artist manager; **Carl Monzo**, head of security for numerous US touring acts/concerts; **Leon Chue**, UK dubplate cutting engineer.

With thanks to Paul Bowler.

VALUE ADDED FACTS

**RECORD
COLLECTOR**
RARE
RECORD
PRICE
GUIDE
2022

**Ian Shirley, editor
of the *Rare Record
Price Guide*, answers
your questions**



How Spöön is now?:
Simon Patterson in 1982

SET FAZERS TO STUN!

Ian Shirley talks to Simon Patterson, the man behind Spöön Fazer

I have an EP by Spöön Fazer called *Music 2 Dance 2*, which features three tracks – Do Different Dances, Beat Dance Drumming and Music 4 Travelling (Motorway Amber Time) – and was released on Project in 1980. I see on Discogs that it has sold for up to £35 and there is another 12" EP called *Sunset* worth around £40. I was wondering if you could shed any more light on this artist as Discogs features some very arresting images – he looks like Eno gone Kabuki – and I wonder if there is a good story behind the records? Also, did he release anything else?
James Drummond, via email

Spöön Fazer was actually the umlaut-free Simon Patterson, who began his musical career as the drummer for the Devon-based punk band, *The Whippets From Nowhere*. They relocated to London in 1978 and lived in squats while trying to catch their big break. Though there was some interest, the band never secured a record contract and their excellent demos were eventually released on RC's own record label as *Concrete Academy* in 2018.

As the group began to fracture Patterson set into motion his dream of becoming a solo artist: Spöön Fazer. His first performance was at a farewell gig for the Whippets in their native Totnes. From that point, he began to find work as a solo artist and performed in the famous Blitz club, set up by Steve Strange and Rusty Egan. When it came to his first single, Spöön sang and drummed on two tracks with input from former Whippets singer Cressida Bowyer and guitarist Tom Langton-Lockton, while Robert Godfrey added synths on the third. *Rough Trade* took on distribution. Sales of *Music 2 Dance 2* (Project 1, 1980) were modest at the time, but the record is worth £30 today. (A few years ago, it went for \$75 on eBay!)

There were plans for a second single – a cover of T. Rex's *Metal Guru* paired with *Man-In-Sect*, an original named after Spöön's occasional backing band. Though this did not materialise, the Spöön Fazer track *Fly On The*

Wall appeared on the *Various Artists LP, East Of Croydon* (Nothing Shaking SHAK 1, 1981, £25). *Illuminated* released the final Spöön 12" EP in 1982, featuring four tracks – *Sünset/Bällad Öf The Insectmän/Flying Bödies/Fly Ön The Wäll* (Illuminated ILL 912, £60). This was Spöön's last release until 2008, when the German label *Anna Logue Records* put out *Bam-Boo* (ANNA 018, £10), an EP of unheard 1982 material that quickly sold out.

I was able to speak to Simon Patterson, who was more than happy to answer some questions about his alter ego.

Where did the name Spöön Fazer come from?

I co-founded *The Whippets From Nowhere* when I was 16. We invented stage names for each other and mine was Spöön Fazer! I liked it – everyone used to call me Spoon, and it just sort of stuck. I come from a musical family and loved playing the drums, but it was frustrating sitting behind the kit in the band as I yearned to be up-front.

When did you go solo?

I was a massive Bowie fan and saw him at Earl's Court in '78. The whole electronic/Kraftwerk thing was taking off and I got an original German copy of *Die Mensch Maschine* [The Man Machine] when it was released – my mate Martin Cottis [keyboard player of *The Whippets From Nowhere*] worked in our local record shop, so I had access to all the latest releases. After the Whippets split up in London in 1979, I returned to Devon for a while. I was 19. I had big ideas! I was going to write a 16-album electronic set called *Music 2 Live 2 = Music 4 Life*. I used to joke that *Music 2 Sleep 2* would never get finished as I'd constantly fall asleep while recording it!

What instrumentation did you use?

I read about a guy called Dave Simmons who manufactured electronic drums. I drove over 400 miles – from Totnes to St Albans and back – in my Mini Estate. I met Simmons and bought the SDS 3 electronic four-drum set (which cost me about £1,500, even back then). Wow, I was going to be a star – I could now do my own version of Kraftwerk, playing the electronic drums standing up!

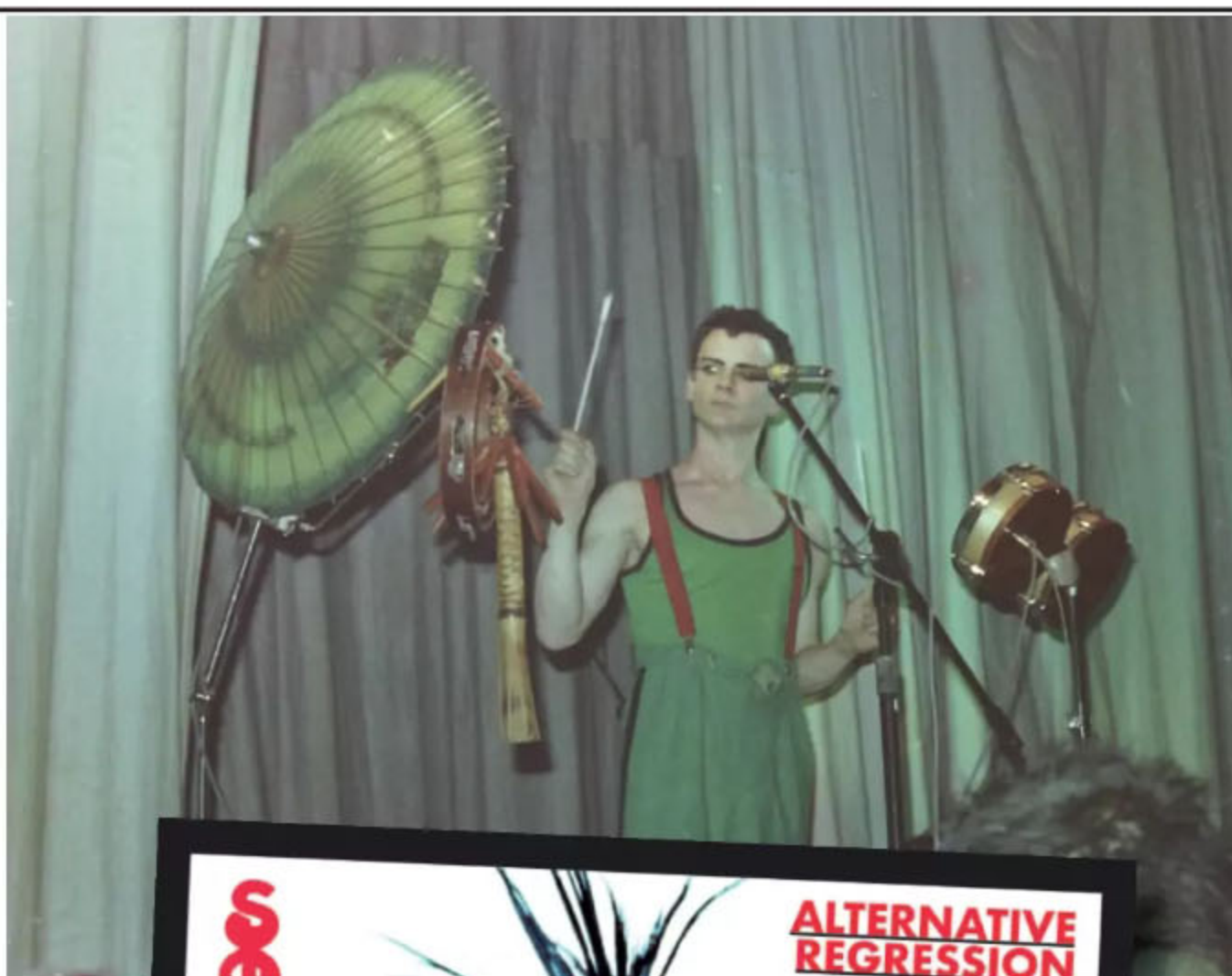
When did you play your first gig?

In late December 1979 the Whippets were asked to do a farewell gig at Totnes Civic Hall in Devon, which was our hometown. The promoter, Bryan Harris, also invited me to do my first solo set. I stood behind the SDS 3 set dressed in a hand-painted dark red florescent lab suit joined by a female mannequin head that I had painted to look like an alien, who I named Egg. I played the electronic drums with a green and red kitchen spoon. Spöön Fazer was finally a solo artist!

How did you fund your first EP?

I was initially offered the chance to release a single on the Thompson Twins' label, *Dirty Discs*. They had just released their debut single, *Squares And Triangles/Could Be Her, Could Be You* (Dirty Discs RANK 1, 1980, £35) and were very complimentary about my stuff – a load of us





Electric dreamer:
Spöön Fazer in 1979



were squatting in Clapham Old Town and Stockwell and we used to hang out together. They were local celebrities even then, headlining at The Ritzy in Brixton and places like that.

I was a bit stubborn and really wanted to put my music out on my own label. That's what punk and new wave were all about: DIY! But I didn't have any money. I was working part-time for a research and marketing agency in St Martin's Lane, near Trafalgar Square, as the office boy. The owner was a family friend from Devon. He lent me the money to record and produce the *Music 2 Dance 2* EP. Jimmy Cauty, who went on to be part of The KLF, was a friend and he designed the cover. I'll never forget the day the van arrived at my squat in Stockwell. I'd dreamt of putting out a record. Now I had 500 in my front room! Luckily, Rough Trade took it on.

Did you perform solo or with a band?

I played about 30 shows between December 1979 and mid-1982. Every gig was different. I was always experimenting, learning as I went. Most of the performances were one-man shows where I would sing and play along to backing tapes. In our squatting community there were lots of creative people so sometimes I'd persuade some of them to do a gig with me. It was great fun and I called my backing band the In-Sect. I was the Drum Stick In-Sect. When we supported The UK Subs in The Two Brewers, Clapham there were about six of us in the band!

What was the inspiration behind your various looks and images?

When I was a kid on our farm in Devon, we had this huge old dressing-up box. My mother, who's an artist, created it – she had got the idea from my grandmother who was very artistic and theatrical. I'd also done drama as a kid and enjoyed playing other

characters. I was also inspired by popular culture so I'd wear military uniforms like Sgt Pepper, and so on. I got more and more into Japan and Japanese culture. The whole Kabuki thing came from that. Actually, my wife is Japanese and we've been married 35 years now!

How did the EP on *Illuminated* come about?

There was a great Scotsman called Tam who kind of acted as my manager. He got me gigs in really cool places like Battersea Art Centre and an anti-riot gig at Brixton Townhall. Tam also got me on the *East Of Croydon* [Nothing Shaking SHAK 1, £25] compilation LP that came out in 1981 and featured one of my tracks, *Fly On The Wall*. After that he introduced me to Keith Bagley of *Illuminated*. So, it was all thanks to Tam, really.

"IT'S TAKEN 40 YEARS BUT I'VE FINALLY GOT MY ALBUM OUT!"

Was there no opportunity to release more material?

There may have been but I didn't know how to pursue it. I had been stubborn and wanted to do everything on my own, I didn't have a proper manager and at the same time I had started to work as I'd promised to repay the loan for the first EP. I got further and further drawn in to that job, something I still do today, and music was put on the back-burner.

Over the years, however, I have been lucky and had tracks on several compilation albums. In the 80s, *Bällad Öf The Insectmän* was the opening

track on *Return of Flexi-Pop Vol 1*, while *Do Different Dances* was on *None Night Of Flexipop Vol 4*. In 2008, German label Anna Logue Records, run by Marc Schaffer, released my *Bam-Boo* EP, featuring *Rising Sun*, which also appeared on *The Anna Logue Years – Fifth Anniversary Compilation* 2CD set in 2010. In 2016 *Back To The Beginning* was on Cherry Red's *Close to the Noise Floor*, and in 2017 *Do Different Dances* was on Cherry Red's *To The Outside Of Everything*. And most recently in 2019, *Back To The Beginning* was on Cherry Red's *Additive Noise Function*. Many thanks to Richard Anderson, Dave Henderson and the guys at Cherry Red.

How do you feel about your records being collectable?

Amazed, really. Going back to the days of no internet, word of mouth and so on, I find it amazing looking at Discogs and finding people all over the world asking big money for my records. I don't get any of it, of course, but I'm chuffed to bits!

How do you feel about a CD of released and unreleased material coming out now?

It's taken 40 years but I've finally got my album out! It feels fantastic. There is some amazing stuff on it and I'm thrilled that people can finally listen to an entire album of my material. I do hope people buy it. If they do, I might be able to unleash my house version of *Metal Guru*!

Finally, why were you umlaut-mad?

I guess it goes back to my love of Kraftwerk, and Berlin Bowie/Eno/Iggy! I just thought it was cool!

Spöön Fazer: *Alternative Regression Therapy* is out now on OMswaggermusic.com

MIXED BAG

I wonder if you could help me with a valuation. You may be familiar with the band Dolly Mixture, who released a number of singles in the early 80s. There was also a self-released album from 1984 called *The Demonstration Tapes*. I was fortunate enough to buy a collection of their singles released in 2011 on the For Us label called *Remember This; The Singles Collection 1980-1984*. My copy is pressed on white vinyl. Though it's a great record, I was surprised to see that it sells for quite a lot of money even though it is what you might term a "recent" record. Can you explain why, and will it be repressed? **Daniel Farrer, via email**

Dolly Mixture were a trio of Debsey Wykes (vocals/bass), Rachel Bor (guitar) and Hester Smith (drums). Like many bands that formed in 1979 and were inspired by punk and new wave, they were self-taught. Their first single, *Baby It's You/New Look Baby*, was released on Chrysalis in 1989 (CHS 2459, £30). Two more singles followed on Respond – *Been Teen/Honky Honda/Ernie Ball* (RESP 1, 1981, £25) and *Everything And More/You And Me On The Sea Shore* (RESP 4, 1982, £20). Their final single – *Remember This/Listening Pleasure/Borinda's Lament* – was released on their own label, *Dead Good Dolly Players* (DMS 1, £30).

The band's 1984 self-released 2LP set, *The Demonstration Tapes*, pulled together demos recorded between 1979 and '83; it's really rare and worth £125. This was re-pressed in 2010 by *Germes Of Youth* (GERMS 08) in a limited edition of 300 copies, now worth in the region of £80. There was one final 12", *The Fireside EP*, released by *Cordelia* in 1986 (Ericat 017, £45).

The record that you own compiled all of the Dolly Mixture 7" singles as well as *The Fireside EP* and was released by *Rough Trade's* boutique label,



For Us (FU 043, 2011). It was a limited edition pressing on both black and white vinyl, which are each worth around £100 each.

As to how this came about, I was lucky enough to speak to *Rough Trade's* **Sean Forbes**, who was behind the release. A long overdue feature on the band penned by yours truly will appear in *Record Collector* in 2021.

How did the album come about?

Remember This: The Singles Collection 1980-1984 came about because I was jealous. Jealous that James Hoare from *Germes Of Youth* had got to re-release *Demonstration Tapes*. I was also sad that it was a micro pressing of 300 and sold out instantly. So, I asked about re-doing it on *Rough Trade Shops'* label, *For Us*. The band didn't want it to happen but I suggested we compile all the singles on one LP. *The Demonstration Tapes* is amazing because it's rough demos but the singles are just as great and more polished as they had a bigger budget from Chrysalis, Respond and Cordelia. All the singles were worth decent money, so it seemed a no-brainer. The album again sold out instantly on the white vinyl version and the black vinyl version did just as well.

Will there be more Dolly Mixture in 2021?

The relationship with Dolly Mixture and Paul Kelly [who was in *East Village*, *Birdie* and *St Etienne*, does artwork for *Heavenly* and *Creation*, and directed *Lawrence Of Belgravia* about *Lawrence from Felt*] has carried on and in 2019 I got to help re-press *The Demonstration Tapes* with a new sleeve on the band's own label, *Spa Green* (SPA 001, £70). I also released another compilation of demos and outtakes called *Other Music* on my new label, *Sealed Records* (SEAL 005, £30), that I do with *Paco* from *La Vida Es Un Mus*. There is more Dolly Mixture to come in 2021 – hopefully, the *BBC Session* and more.

INSANE PRICES?

I recently bought a bunch of white label 12" promos sight unseen on Gumtree. The only information on each record is a big "1" or "2" on the white label on each side and the matrix number on the run-out groove. I have been trying to research the bands and the songs by typing the matrix numbers into Discogs. I found out that most – *Go West/Heaven 17/Swansway* – are pretty much worthless. But I got one big hit – *Lindsey Buckingham's Go Insane* (Mercury MERX 168) – that has sold for up to £150. I don't have a clue who he is or why it is so valuable? I did play it and it has two mixes of the title track and another called *Play In The Rain*. Any help would be appreciated. **Lennie Bull, via email**

Fleetwood Mac fans around the world will be rolling their eyes! *Lindsey Buckingham* is best known as their guitarist and singer. His first release was the LP, *Buckingham/Nicks*, in partnership with his then-girlfriend *Stevie Nicks*, released in 1973 in the US, Europe and the UK (Polydor 2391013, £40). Their first single – *Don't Let Me Down Again/Races Are Run* – was released as *Nicks & Buckingham* in the US but *Buckingham-Nicks* over here (Polydor 2066398, 1974, £15). As the prices suggest, neither charted. Serendipity led *Fleetwood Mac* drummer *Mick Fleetwood* to hear one of the tracks from the LP – *Frozen Love* – which impressed him so much that he asked *Buckingham* to join the band. *Buckingham* stated that he and *Nicks* came as a package: the rest is musical history. After the *Fleetwood Mac* LP (Reprise K 54043, 1975, £15) the band released *Rumours* (Warners K 56344, £35), which turned the band from mere rock stars into international superstars.

Buckingham started his solo career in 1981 with *Law And Order* (Mercury 6302167, £10) This was followed up by *Go Insane* (MERL 46, 1984, £6), with the title track becoming his fifth UK solo single release. Plans were laid to release the record as a 7" and a 12" in 1984 with the latter featuring *Go Insane (Extended Remix)/Go Insane (Dub Mix)/Play In The Rain* as Mercury MERX 168. Though a number of promo 12" singles were pressed up, the 12" was shelved in the UK – maybe there was a negative

reaction from club DJs who were never going to drop this kind of music on the dancefloor. Therefore, only the 7", *Go Insane/Play In The Rain*, was released in August 1984 (MER 168, £3) and did not chart. There was a 12" of *Go Insane* released in Germany and the Netherlands, but these singles only featured *Go Insane (Extended Mix)* and *Play In The Rain*. The additional mix on the UK promo 12" single was never released and cannot be found anywhere other than on the 12" promo you own. Therefore, *Lindsey Buckingham* and *Fleetwood Mac* fanatics are desperate to find copies of this scarce 12" and are willing to pay upwards of £100 for that one track!



Send your Value Added Facts questions to ian.shirley@metropolis.co.uk, or by post to the usual RC address. www.rarerecordpriceguide.com



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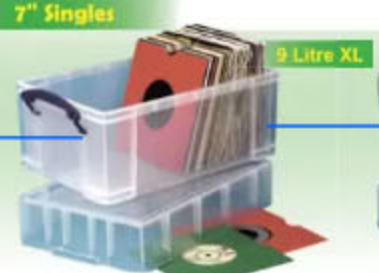
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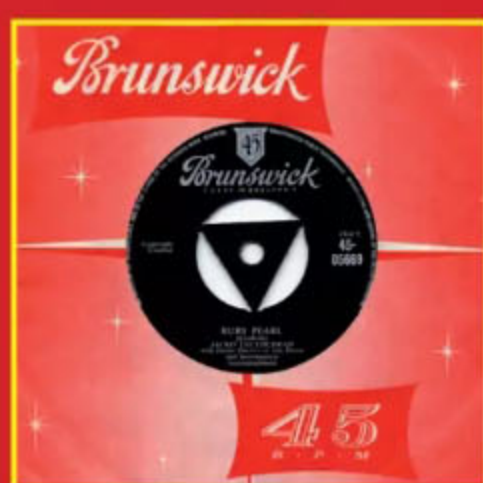
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Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes **Label Of Love** and **Vintage Venue**

RARE, UNUSUAL

TOM JONES

Chills And Fever/Breathless

(Decca F 11966, 7", four-prong push-out centre, UK, 1964) **£60**

Tom Jones

(Decca 457065 M, EP, France, 1965) **£15**

Tom Jones

(Columbia SEG 8464, EP, UK, 1965) **£50**

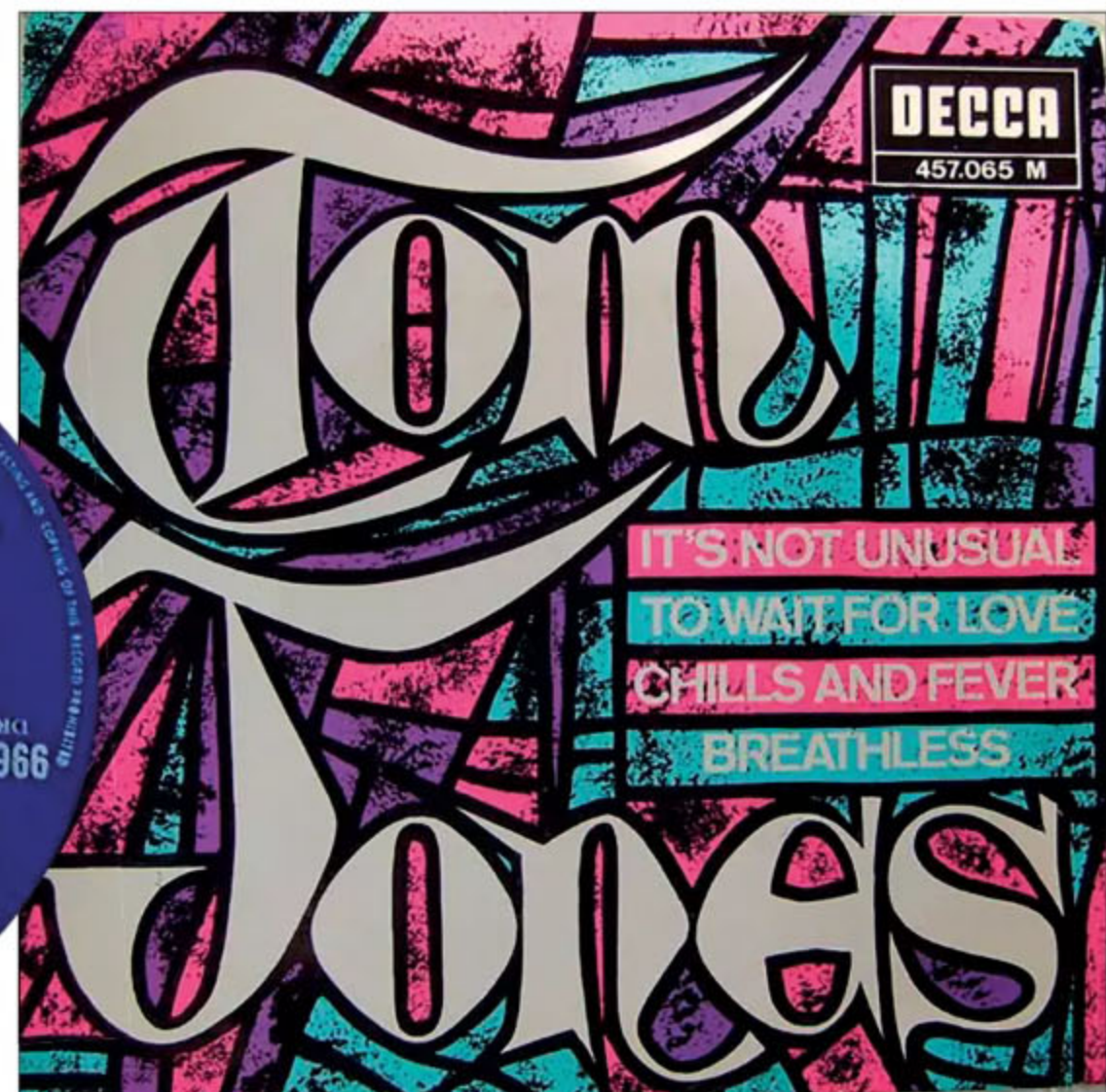
In 1964, independent record producer Joe Meek was interested in a Welsh singer named Thomas Woodward (then using the professional name Tommy Scott). Meek was sure Woodward/Scott's powerful voice had hit potential, and had the singer (and his backing group, The Senators) up from Wales several times to lay down some tracks in his studio in London's Holloway Road. In all, seven titles were recorded, and Decca expressed an interest in putting out a single. But the release was repeatedly put back, leading to acrimony between Meek and Woodward's management. Eventually Meek tore up their contract and Woodward's team brokered their own deal with Decca. Now renamed Tom Jones (after the popular Albert Finney film), the singer saw his first single released in late 1964 – a pairing of two US songs.

Chills And Fever was a minor US hit for Ronnie Love in 1960, and ex-Shadows bassist Jet Harris also released it in 1962 as the B-side of his first solo release, Besame Mucho. Jones' version was strong, with a tough organ intro, punchy harmonica break and effective backing vocals – and Jones was in good voice. The flip, Breathless, was a cover of Jerry Lee Lewis' 1958 hit, and lacked the power of the original – Jones seemed to be singing in too high a register, and it sounded rather thin. There was a good guitar break, though, and it was several grades higher than your average throwaway B-side.

The record didn't chart, but Decca were willing to give Jones another chance – and this time he struck oil. It's Not Unusual, co-written by Jones' manager, Gordon Mills, and arranger Les Reed, was beaty, catchy and ideally suited to Jones' voice – and Jones' presentation made a big impression when he appeared on BBC's hugely-influential *Top Of The Pops*. It would go all the way to No 1 in March 1965 (being replaced after one week by The Rolling Stones' The Last Time). The flip was a Bacharach/David song, To Wait For Love (Is To Waste Your Life Away). Paul Anka had put out this tender ballad in 1965 as an A-side but it failed to make too much of an impression, despite a fair amount of airplay. After the raucous energy of the hit side this came as a surprise, and proved Jones could handle the slow stuff just as effectively. It's a very interesting contrast with the top side, and certainly a good-value flip. It's Not Unusual isn't hard to find – Chills And Fever more so. Both sides of those first two records were put out on a 1965 French EP, in a colourful sleeve.

The success of It's Not Unusual was good news for Joe Meek, who was having trouble placing material with major labels. Now the Tommy Scott tracks he was holding were of great interest – and EMI were happy to rush out a single, Little Lonely One/That's What We'll All Do (Columbia DB 7566, 1965, £20). These were more lightweight pop than Jones had been recording for Decca – the top side featured a Duane Eddy-like guitar break and female backing singers, the flip featured strings. Jones certainly wasn't happy with the release, lamenting that it wasn't representative of what he was recording now, and though it didn't make the Top 50, it could well have deflected sales from his official follow-up, Once Upon A Time (Decca F 12121, 1965, £5). This was another strong, beaty record, but surprisingly stalled at No 32.

Columbia put out two more Meek sides – Lonely Joe/I Was A Fool (Columbia DB 7733, 1965, £15). The former was composed by the British group, The Avons – who struggled to follow their 1959 No 3 hit, Seven Little Girls Sitting In The Back Seat, but had more success as composers (they penned The Shadows' 1963 chart-topper, Dance On!, among others). These, too, were jaunty, lightweight pop – the backing on Lonely Joe, in particular, makes one think of The Honeycombs, whose Have I The Right? gave Meek his last-ever No 1. This record didn't trouble the charts, either, and there would be no further Columbia releases – but the four single sides were collected on an EP. The UK issue is hard to find – more common are the Spanish and Portuguese releases, featuring the same tracks (the Portuguese issue coming in a different picture sleeve). **Simon Euan-Smith**



DUELLING KEYBOARDS

**RONNIE ALDRICH
& HIS TWO PIANOS**

Destination – Love

(Decca PFS 4179, UK LP, 1969) **£15**

In the UK, roughly from the late 60s onwards, some of the era's more visible social changes began to trickle through into everyday life. I recall it well. Middle-aged blokes started rolling up at family parties sporting bushy sideburns and retina-challenging kipper ties. Aspirant Reggie Perrin-style rebels began wearing dangerously flowery shirts when mowing the lawn. Suburban streets hosted the flapping sound of parachute-width flares.

Meanwhile, music was undergoing a variety of genre-crossing amalgamations. Many contemporary rock, pop and soul songs were digested, re-assembled and presented to different audiences. This absorption often produced enjoyable results, such as James Last's finest moments. And this spirited album by Ronnie Aldrich is another example. Aldrich recorded numerous albums in a lengthy and diverse career that also included television work. On *Destination – Love*, his dazzling, two-piano approach is remarkable, including when the stereo channel separation kicks in. But the full listening pleasure is in the overall performances.

Packaged in a charmingly groovy sleeve, *Destination – Love* is a boundary-defying melange of songs, all sporting Aldrich's fluent piano playing and the London Festival Orchestra's atmospheric support. The album's crystalline production, courtesy of Tony D'Amato, is immediately noticeable on the opener. This sparkling version of My Cherie Amour is driven along by gorgeous piano, dreamy strings and a disciplined rhythm section. In another zestful interpretation of a 60s hit, Aldrich's version of Baby, I Love You is a gem, its understated funkiness featuring some excellent interplay between the orchestra and Aldrich's piano. This dynamism is also evident on tracks such as Aquarius. The rendition of the classic *Hair* tune explodes with some feverish, fuzzed-up guitar before giving way to vibrant strings and piano. It seems Aldrich couldn't leave *Hair* alone, as *Destination – Love* also includes a fabulously breezy Good Morning Starshine. Full of nimble bass-playing and a swirling, layered backing, its joyful confidence is irresistible.

Just in case you thought Aldrich couldn't top those *Hair* stormers for energy, he performs another triumph with a turbocharged Love Me Tonight. The pace and precision on this Latin-flavoured groover are spectacular



as the strings accelerate while Aldrich delivers some fiery piano. It feels simultaneously breathtaking without sounding rushed.

Aldrich's versatile approach also deftly encompassed film tunes. His take on the eternally poignant Midnight Cowboy gently evokes Ratso's sad fate as the pianos glide serenely from speaker to speaker. The Windmills Of Your Mind, meanwhile, receives a suitably dramatic rendering that underlines the song's brooding ambience. *Romeo & Juliet's* love theme sees a meditative mood emerge elegantly from the melancholic tune. Elsewhere, other fine moments include a twirling Classical Gas and a lovely presentation of *In The Dark's* theme. But the album's highpoint is the majestic version of Wichita Lineman. The expressive piano-playing perfectly captures the song's yearning intensity, while the LFO's accompaniment emphasises the emotional weight. It's a beautiful and sensitive performance.

Aldrich would continue to record much more music, including further versions of contemporary pop and other material. Listening to this album over 50 years after its release, there's still something refreshingly open-minded and pluralistic in its approach. It highlights the rewards of successful musical interpretation, which can transcend the frequently artificial boundaries of genre, fashion, and convention. Put aside the overworked concept of guilty musical pleasures, though. *Destination – Love* cuts to the very heart of the matter: the songs and the performance.

Steve Burniston



Vintage Venue

A regular look at
unsung haunts near you

No 14: Milton Keynes Pitz, 1983-1997



For the first generation of children to grow up in Milton Keynes, the city's most famous music venue was the Bowl, a concrete stadium which hosted David Bowie, Michael Jackson and Queen shows. Ground-level gigs were harder to find, until Pitz began hosting metal bands in the early 80s.

Pitz wasn't really anyone's local venue: the 400-capacity club was housed at a leisure centre in Milton Keynes' industrial suburb of Woughton, where the city's stereotype of "surrounded by roundabouts" actually applied. Pitz was neither as picturesque as the Stables jazz hub in Milton Keynes' outskirts owned by Cleo Laine and Johnny Dankworth, nor as convenient as the city centre Sanctuary club that helped cement Milton Keynes' often-overlooked role at the beginning of drum'n'bass.

If its leisure-centre surroundings made Pitz more naturally suited to record fairs than gigs, its promoters' knowledge of metal soon made it a respected stopping-off point for hard rockers, with Hawkwind and Napalm Death regulars. It culminated in Iron Maiden playing the warm-up gig at Pitz in September 1990 for new guitarist Janick Gers' first tour. A rumoured tour warm-up saw local media announce Nirvana would preview *Nevermind* at Pitz, but band and venue alike insisted nothing was ever booked.

Early Pitz missteps included turning down REM for a potential gig on their *Lifes Rich Pageant* tour. Blur played Pitz around debut album *Leisure* in 1991, only to be banned from ever playing Milton Keynes again when an over-excited Alex James hit a fan on the head with his bass after throwing it into the crowd in the encore. In 1995, Blur supported REM, belatedly playing Milton Keynes at the Bowl. James tells *RC*: "I made a formal apology on the radio for my Pitz behaviour, so Milton Keynes was happy to have us back." PJ Harvey, Placebo and The Dandy Warhols played early shows at Pitz but, by the 00s, the club was struggling and eventually closed in 2011. Its reputation in Milton Keynes survives. The Craufurd Arms pub, itself a thriving new acts venue for Idles, Slowthai and Fontaines DC, holds occasional Pitz Throwback Nights celebrating its spiritual forefather's music. Moreover, Milton Keynes remains a metal city: recent stadium shows include Slipknot, Rammstein and My Chemical Romance.

John Earls

Send 400 words on a venue to
paul.lester@metropolis.co.uk

LABEL OF LOVE SECRETLY CANADIAN

Q&A

**Ben Swanson,
co-founder**

Where are you based, what do you do, and why?

Our headquarters are in the small college town of Bloomington, Indiana, though we have offices and staff in the major markets. We started here in Bloomington while in school, and it's a little liberal oasis in the middle of the conservative mid-West. Honestly, it's hard to describe why we're here, you just kind of have to visit to understand. It's a strange, quirky town that's somewhere between Richard Linklater's *Austin* and *Twin Peaks*. New York, LA and London are super-fun to visit, but I'm always eager to get back home. I've been here 25 years and still haven't been able to figure it out.

Why the name?

The name spawned from one of those late night rabbit holes you go down in school. My brother and I grew up in the hinterlands of North Dakota, which is culturally aligned closer to Canada than most anywhere in the US. In trying to figure out what that even means, we'd try to articulate what – in popular culture – was uniquely Canadian. It's there. You can spot it, but it's so difficult to pin down. It turned into a silly game. Adam Egoyan, Leonard Cohen, Neil Young: definitely Canadian. This artist or that artist, American but secretly Canadian. I was 18 when we started the label. The name feels like an 18-year-old's first tattoo with all the mixed emotions that come with that 25 years later.

When did you launch it and how have things changed since?

We started in 1996 with the third wave of independent labels. The

biggest change came with a shift from a primary-channel/physical to a multi-channel market. It feels more complicated, but also opens up multiple approaches for each album.

And feelings on turning 25?

I'm very proud of our work but not overly sentimental. I love pulling out our old records – especially if I haven't spent time with them in a while – and rediscovering them. But I mostly look forward to next year and the year after that. We'll have new albums by serpentwithfeet and Faye Webster that will be looked back at as stone-cold classics.

Which labels were your influences?

So many. We grew up idolizing the labels that came before us. Touch + Go, K Records, Kill Rock Stars, Drag City, Matador. We admired their fearlessness and their promise of another way.

Any advice for someone who wants to start their own label?

Do it. Don't wait. The dirty little secret is everyone is making it up as they go along and the minute you think you have it figured out is exactly the moment when you're a minute late.

What's been your highest high?

Maybe my birthday in New York at the War On Drugs show at the top of the *Lost In The Dream* tour. Just knowing how far they'd come from the scappy DIY *Barrel Of Batteries* EP to truly understanding where they were going.

... And your lowest low?

I don't miss the mid-2000s, when physical was in such decline and every



Ben Swanson: "I'm very proud of our work but not overly sentimental"

release was scrapping for bricks on the iTunes homepage.

What album, from any period, do you wish you could have released – and why?

Probably *Remain in Light*. Talking Heads managed to create an album that was sonically so much a product of its time, yet also timeless. It forever sounds new.

Where should a newcomer start with your label?

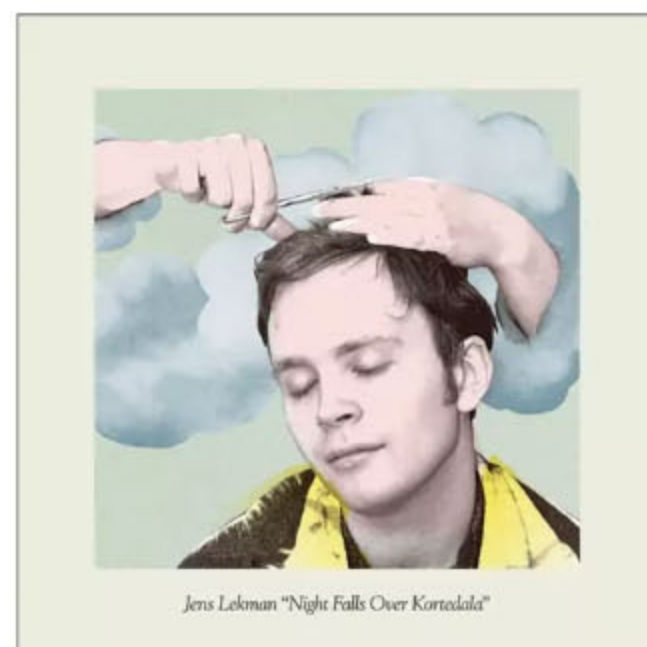
Feels like I'm choosing babies a bit. Faye Webster's *Atlanta Millionaires Club* [2019] is as good a place as any. Faye has a rare talent for breathing new life into classic, sturdy song structures. It sounds so boring to talk about structures, but her shit is so sturdy. Her songs perfectly balance humour and

pathos. But it's incredibly subtle. One of those records that rewards repeat listens, and is going to age really well.

And what can long-time fans look forward to? Any special releases for your 25th they should look out for?

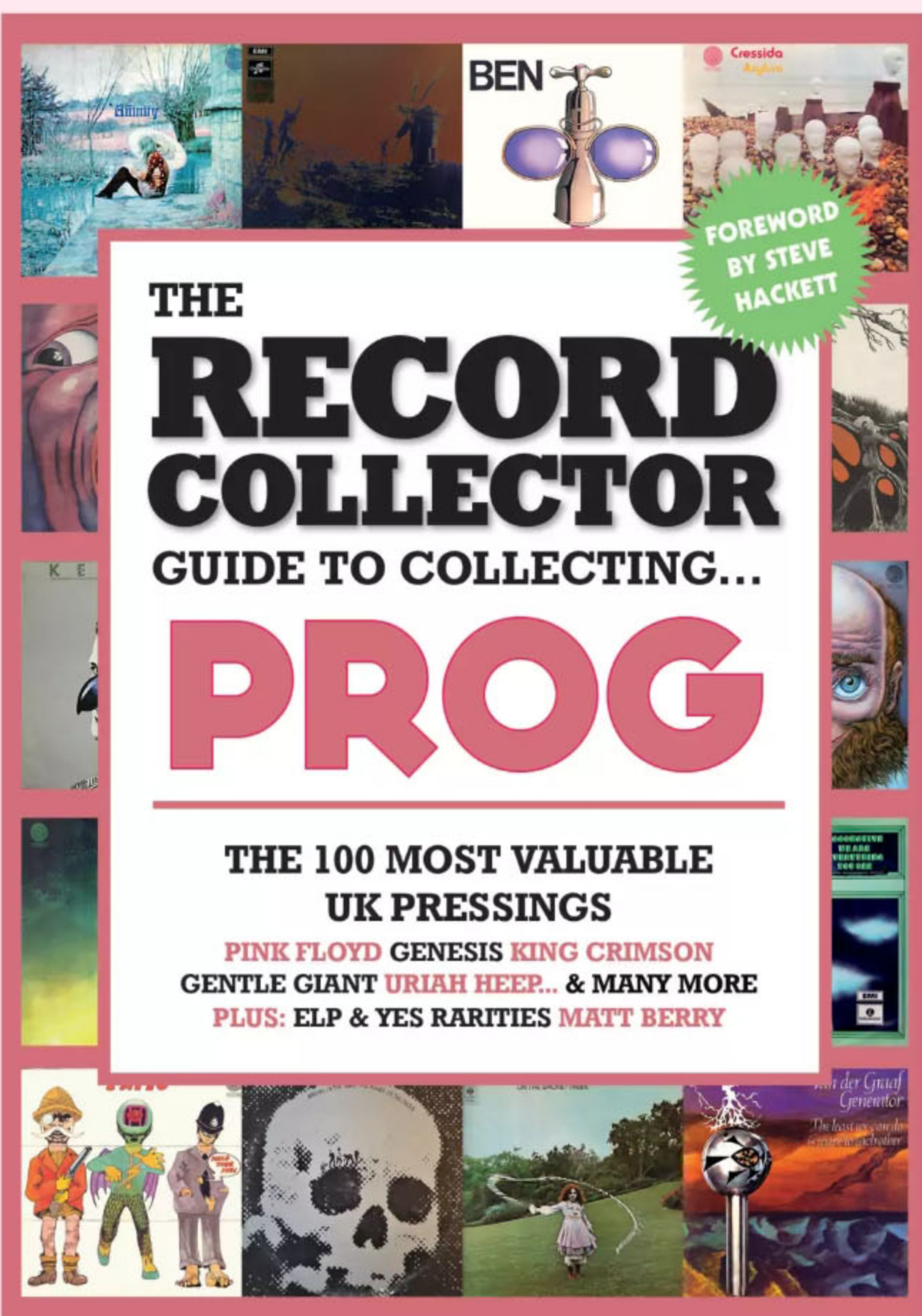
We have a few different initiatives we're planning, though they're all a bit too early to talk about. We're looking to celebrate our past with an emphasis on the future of the label. I can't get into it too much at the moment as the details are still in motion, but we're going to be doing some special vinyl editions of our favourite records we've been a part of over the years.

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THE FIREBALLS Amp \$13,750

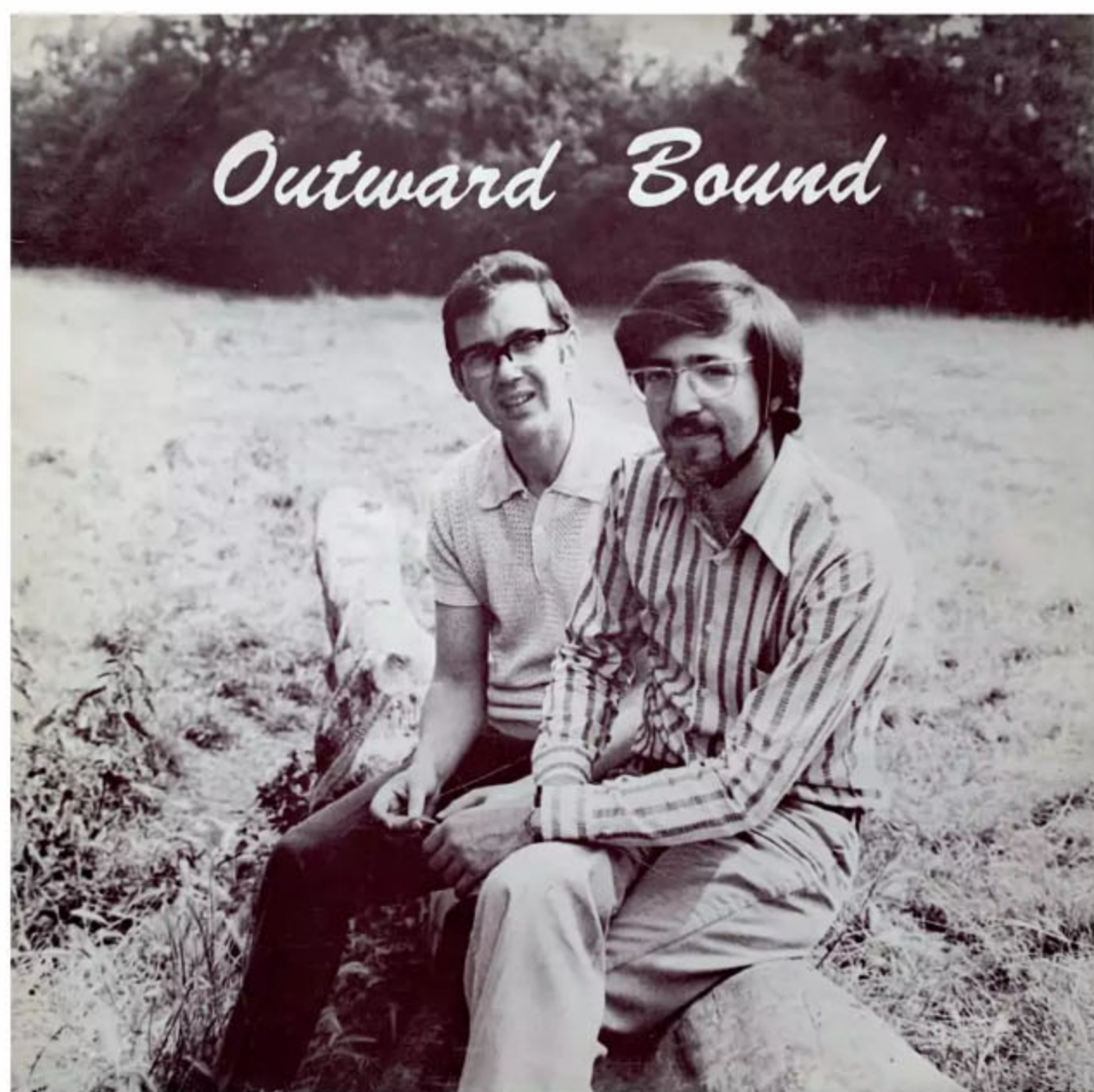
Fireballs guitarist George Tomsco traded his first Fender Tremolux amplifier and Stratocaster and sold his Harley for this Fender Twin amp plus blond Jazzmaster guitar in 1958. The amplifier starred during hundreds of sessions at the Norman Petty Studio in Clovis, New Mexico.

Supplied by Heritage Auctions



OUTWARD BOUND Outward Bound (Private TOM LP 10) £1,140

Released in the UK during 1970, this obscure album added a distinct psychedelic edge to its folk songs. Supplied by Industrial Silence



ELVIS PRESLEY Glasses \$10,625

TCB/EP sunglasses plus case gifted to Elvis collector/performer Matt "Elvis" Dollar in Bristol, TN in March 1976. Supplied by Heritage Auctions



JIMMY WEBB Lyrics \$5,760

Penned in 1968 for the song, (The) Wichita Lineman, signed on the lower margin "Handwritten by Jimmy L. Webb/Sept 27-2020." It was the title track of Glenn Campbell's 12th album, in November 1968. Supplied by Julien's Auctions

The Wichita Lineman

*I am a lineman for the country
And I drive the main road
Searchin' in the sun for another overload
I hear you singin' in the wire
I can hear you hear the whine
And the Wichita Lineman is still on the line.*

*I know I need a small vacation
But it don't look like rain
And if it snows that stretch down South
won't even stand the strain
And I need you more than want you
and I want you for all time
And the Wichita Lineman is still on the line.*

*Handwritten by Jimmy L. Webb
Sept 27 - 2020*

BILL WYMAN Amp \$106,250

A 30W, 1962 Vox AC30 Normal fitted with Celestion speaker units. It was one reason why Wyman was accepted into The Rolling Stones. Referring to the amplifier at the time, Keith Richards commented, "We used to look at it and get on our knees... to have an amplifier was crucial."

Supplied by Julien's Auctions



BRANDON FLOWERS

T-shirt \$3,840

Worn by Flowers while performing with his band, The Killers. Includes a photograph of Flowers seen sweating into it. **Supplied by Julien's Auctions**



SKY-DOG Just Want To Make You Happy (Paw Records SKY 5336)

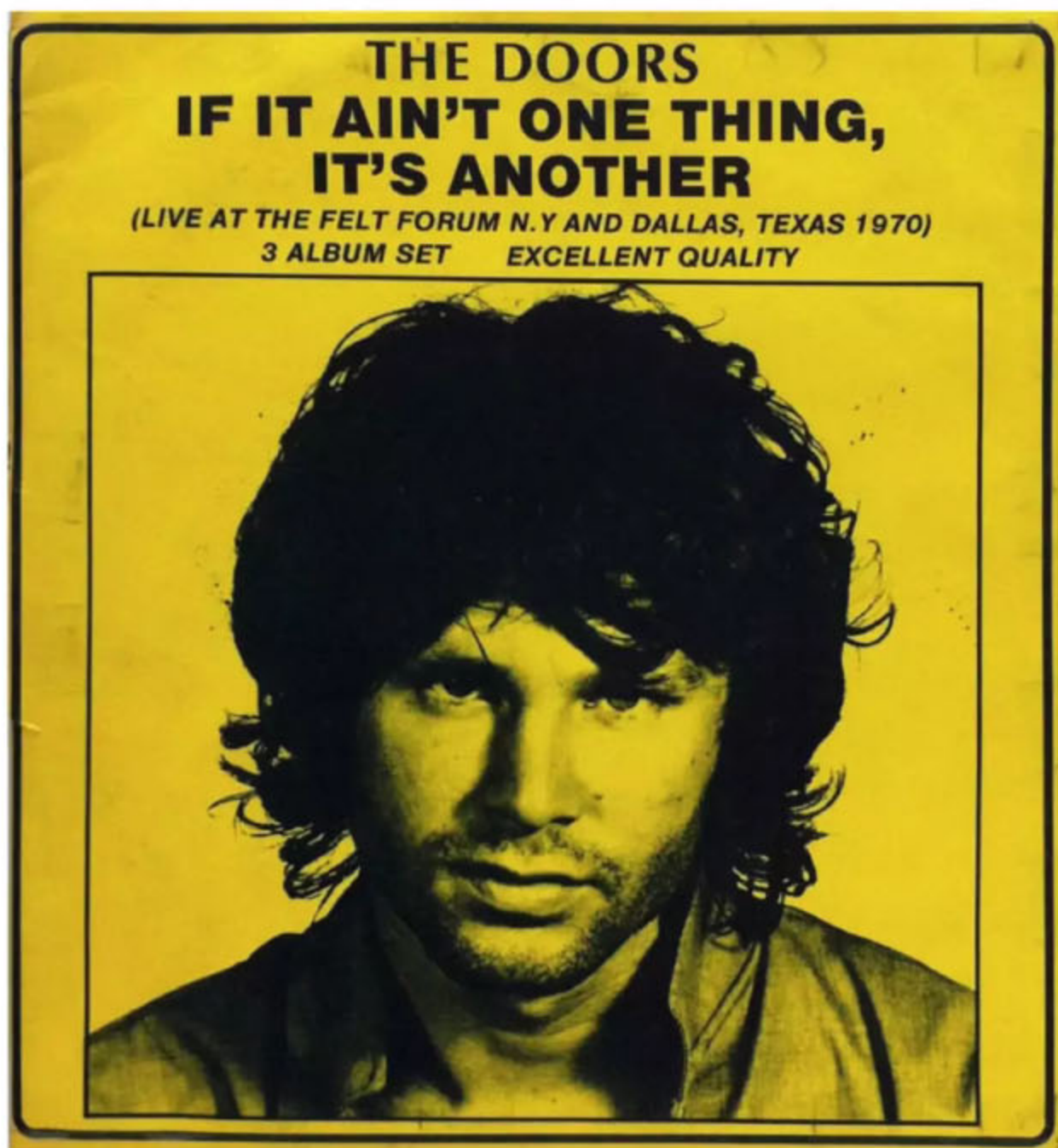
£1,230

A private pressing, issued in the US during 1974, this psych-rock release features a bio/promo insert. **Supplied by Industrial Silence**



THE DOORS If It Ain't One Thing, It's Another (Canyon/Raring, no cat no) \$75

Released sometime in the 70s, this – ahem – "unofficial" 3LP set includes a clear-taped, wraparound title insert. Includes live recordings from The Felt Forum in New York City and Dallas, Texas, in 1970. **Supplied by Rockaway**



THE CLASH

Poster \$400

A promo poster for the triple-album *Sandinista!*, released on CBS in 1980. **Supplied by Rockaway**



FAIRPORT CONVENTION Fairport Convention LP (Polydor, 582 035)

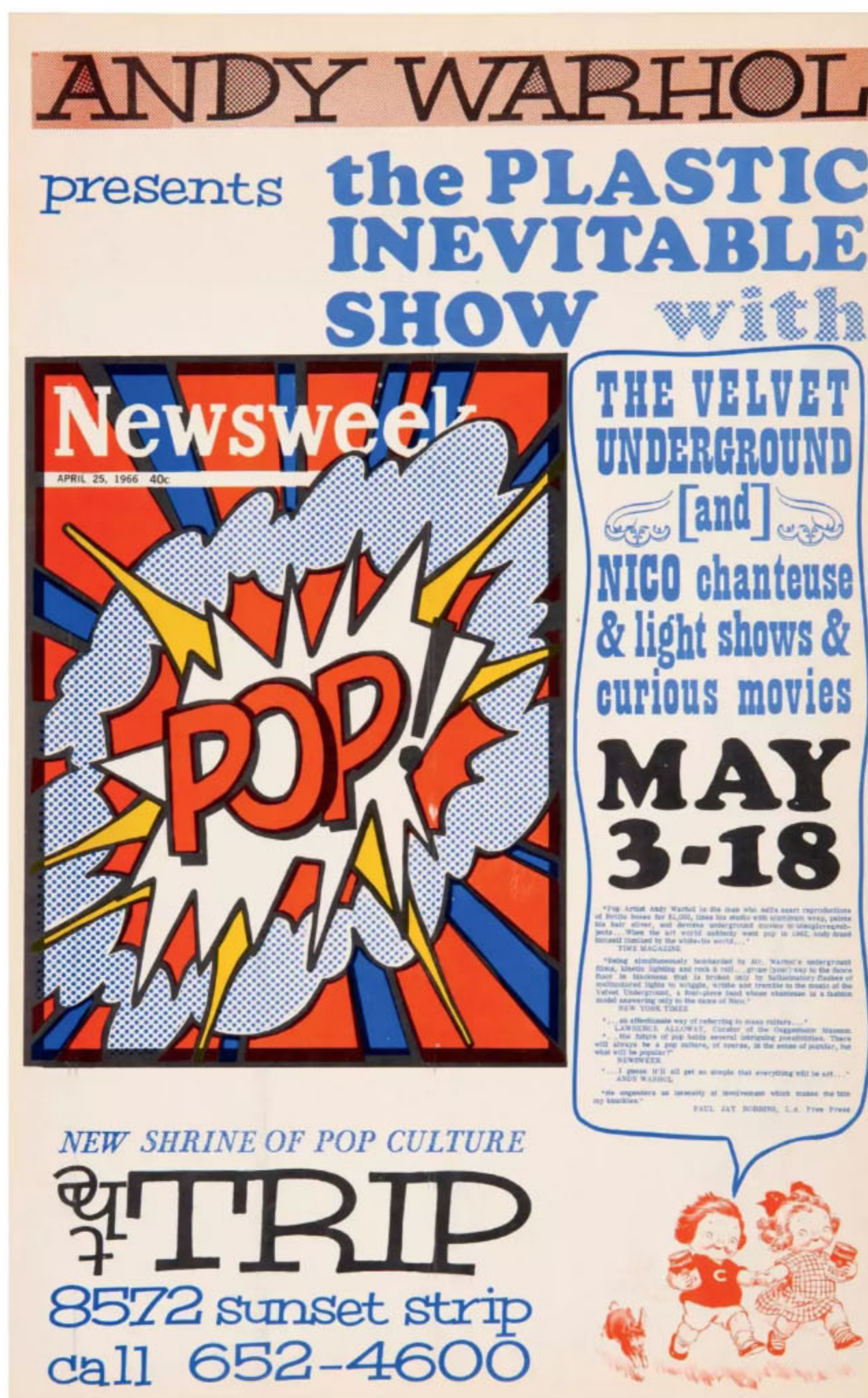
£60-£80

First pressing, mono edition of the band's debut release from 1968. **Supplied by Bishop & Miller Auctioneers**



VELVET UNDERGROUND/ANDY WARHOL Poster \$9,375

Window card for the short-lived Trip nightclub with art reproduction by Roy Lichtenstein. Note Warhol's Campbell Soup Kids in the lower right corner. The Velvets were supported by Frank Zappa's Mothers of Invention plus Warhol affiliates Edie Sedgwick, Gerard Malanga and Mary Woronov. **Supplied by Heritage Auctions**



DEF LEPPARD Guitar \$3,194

Fender Squier Stratocaster signed by the band: Rick Allen, Rick Savage, Phil Collen, Vivian Campbell and Joe Elliot. **Supplied by Backstage Auctions**



CONTACTS:

BACKSTAGE AUCTIONS: Tel 001 713 862 1200;
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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

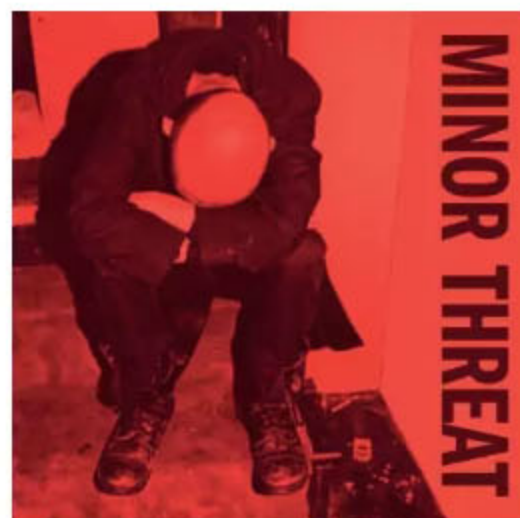
WHOLE LOVE OF LOTS

This month's big scorers online

MINOR THREAT Filler (Dischord 3) \$1,500

Released as a 7" EP in the US in 1981, this hardcore punk outing was pressed on red vinyl.

Supplied by Discogs



COMBINED OPERATION Sessions (No label No cat no) \$1,500

Six-track single running at 33, this hip hop 12" was released in 1998.

Supplied by Discogs



DAVID BOWIE Little Bombardier (EMI no cat no) £6,889

With Funny Smile on the flip, the A-side was recorded in 1966 and was included on his 1967 debut LP.

Supplied by Popsike



MICHAEL COSMIC Peace in World (Cosmic 85) £7,067

Free jazz, 4-track LP from 1974 with hand-made sleeve including pasted-on art. **Supplied by Popsike**



PRINCE Autographs £3,558

Penned Lovesexy album via the man himself plus backing band. (Item number: 193633657092)

Supplied by eBay



QUEEN Autographs £3,500

Signed copy of the album, *News of the World*, by the four members of the band.

(Item number: 333481179006)

Supplied by eBay



TINA BROOKS True Blue (Blue Note BLP 4041) £4,500

First-press hard bop jazz release. This mono edition was released in 1960. (Item number: 303754768683)

Supplied by eBay



NEIL YOUNG Archives Vol.II (Reprise) £2,260

The first run of 3,000 units sold out in 24 hours. Young confirmed that first-run buyers will be sent a letter of authenticity. The second print-run will feature "subtle art differences". (Item number: 174497418303)

Supplied by eBay



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Welcome to the machines

Pink Floyd drummer **Nick Mason** loves his sports cars and is a model car collector, too, as **James Clarkson** found out

Nick Mason's passion for classic cars and motor racing is well documented, not least by his book, *Into The Red: 21 Classic Cars That Shaped A Century Of Motor Sport*. His company, Ten Tenth's, is dedicated to the commercial use of classic cars in film, TV and other media, and it has 3,000-plus vehicles on its books. Like many people of a certain age, he fell in love with Dinky Toys as a child and has amassed an impressive collection of miniature motors. While we're familiar in RC with rock star houses, instruments and clothing being auctioned, this is one set of playable potential lots that would undoubtedly stop traffic...

What was your first model car?

A Dinky Ferrari racing car, blue and yellow [Dinky 23 H, No 234], when I was six. It's my first memory of model cars, and I still have it. There was a series: ALFA, Cooper Bristol, Maserati. I remember hurling them down slides. Most of the drivers have polished metal heads from too many rolls without a roll cage! After that, it was plastic kits – Revel – then John Day's 1:43 scale metal kits. I started with whatever I liked, then I specialised in them – Ferrari, 80s Le Mans Porsches, other sport racing cars. They're a great reminder of something that you've seen at a race track, or that overtook you at Le Mans! I love the art of the model-maker and have one *ultimate* model, by Gerald Wingrove, a wonderful engineer who's the English Michel Conti – enormously skilled, with amazing detail.

Your father was a racing car driver, and you have lots of cars.

Yes. I was brought up in a total car environment. My favourite is my Ferrari GTO [of which only 36 were produced]. And my pre-war Aston Martin Ulster that I started racing in, in 1973. At the time, the 1:43 scale model John Day kits came in and I spent quite a lot of time building models. There's almost no comparison between a Dinky and an AMR

Porsche. The level of detail is fantastic. I ended up filling every shelf that I've got, so I have lots of stuff in boxes, which is a complete waste of time! The only things that I buy now are specific models of my own cars. My daughter once gave me for my birthday two model cars by Bizarre/Fernando Pinto of the Lola T 297 that I drove at Le Mans in '79/'80, with all the decals absolutely right. Amazing.

How did you build up your collection?

Mainly from Brian and Rachael Harvey at Grand Prix Models. He was a sponsor of mine for a while. They even did a crash helmet for me. Plus, I used to write for his magazine, *Four Small Wheels*. Occasionally, I'd wander into shops in France, but travelling with model cars is *not* a great idea.

How big is your collection?

About 600, plus another few hundred lurking about. The Wingrove and Conti models are precious in a personal way. Decades ago, Michel Conti made a Ferrari GTO especially for me, and I have all of the 36 GTOs in their colours of the time. One's even under a dustsheet!

Do you see your cars as museum pieces in their boxes, or are they to be enjoyed?

I'm not mad about the Mint/boxed mentality, because that's not where I get pleasure from. You want to see a car rather than keep it in a box, just like a real car – you want to drive it, not have it in a museum, though you do need both. It's a hobby horse of mine – you need a museum to keep originality, but also enthusiasts to demonstrate the cars running. If you want to show future generations how it's done, you need both. The same is true of Dinky toys. Some with their heads knocked off, some in a box.

See www.grandprixmodels.com.

Nick Mason's Saucerful Of Secrets hope to play the UK, 13 April-9 May. For more see, thesaucerfulofsecrets.com.

Nick Mason's Top 5 rides

1 Tulip Wood Hispano (Gerald Wingrove)

One of the greatest models ever. Every rivet in the rosewood body is replicated.

2 Ferrari 250 GTO (Michel Conti)

My favourite real car of all time. It's not quite as technical as Gerald's work, but it's got that Italian ability to sculpt the feel of a car. Models don't always translate exactly right simply by scaling-down.

3 Ferrari (Dinky)

Childhood memories, and links to B Bira, the great ERA driver.

4 Ferrari 512 BB LM (Equipe Tron)

A model of the car that my great friend Steve O'Rourke raced at Le Mans in 1980, and I own. The car had a spectacular crash in the middle of the race, but they patched it up, borrowing bits of body from another team that had fallen out. There are two models. One at the start, in green, and at the finish, in a mixture of red and green panels, with all the gaffer tape holding it together.

5 Ferrari GTO, under cover (Michel Conti)

There's just one corner of it revealed. Great!



NORTHERN SOUL

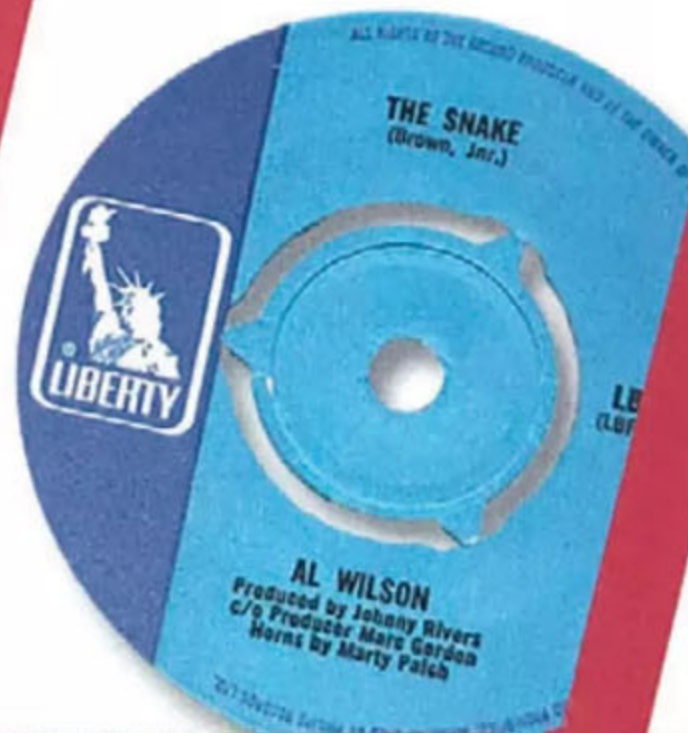
POP TRUMPS



FRANK WILSON
DO I LOVE YOU (INDEED I DO)

DO I LOVE YOU
(INDEED I DO)
(Frank Wilson)

SOUL



TIMI YURO
IT'LL NEVER BE O



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Year



Bob Stanley carries pop's baggage everywhere He just wrote to say he loathed this

I Just Called To Say I Love You is, of course, the worst record ever made. There are multiple reasons why. I have wondered, if it hadn't been made by studio wizard and songwriting hero Stevie Wonder, maybe it wouldn't sound as offensive. But I know that if it was by Renée and Renato or Hue & Cry I'd loathe it just as much.

What's so awful about it? Is it just the icky, pensioner-pleasing, *Steve Wright's Sunday Love Songs*-readymade feel? Not really. Stevie had form for catch-all family favourites, but it's hard to deny the exuberance of Happy Birthday, the warm goo of You Are The Sunshine Of My Life or even the new-dad ("Less than one minute old!") delirium of Isn't She Lovely. So, it isn't just the sentiment.

Maybe it's the production; Bontempi pre-set drums have more oomph. But this was a bold, new stripped-down electronic approach for multi-instrumentalist Stevie (beyond the bass I can't hear anything that isn't electronic) and I'm willing to believe he built his own pre-sets from old EMS patch boards to get the right sound. And what sounds! On the chorus there's a recurring noise that sounds like a sigh. You first hear it at 1'14", and once it's heard you can't unhear it. It's not a mournful sigh, more the sound of an old Moog expiring, or the dying breath of a robot puppy. These noises are intentional.

Is it the lyric? "No summertime, no warm July..." Maybe it isn't intended as trite – maybe it's meant to sound threatening, apocalyptic even. Remember, this was 1984, when we were not only reminded daily of George Orwell's supposed premonition but – much more immediate – the relations between the US and the Soviet Union were at an all-time low. The charts were full of records fixated on the prospect of nuclear oblivion (Frankie's Two Tribes; Ultravox's Dancing With Tears In My Eyes). We'd gone through this before in 1980 when Reagan was first elected and we hummed along to UB40's The Earth Dies Screaming while sending the theme from *M*A*S*H*, *Peter Gabriel III* and Gary Numan's beyond-bleak *Telekon* to No 1. In 1984 we were getting blasé, almost sarcastic, about the end of the world. There's a strong chance Stevie is sobbing as he says, "I love you,"

thinking he might never get the chance again.

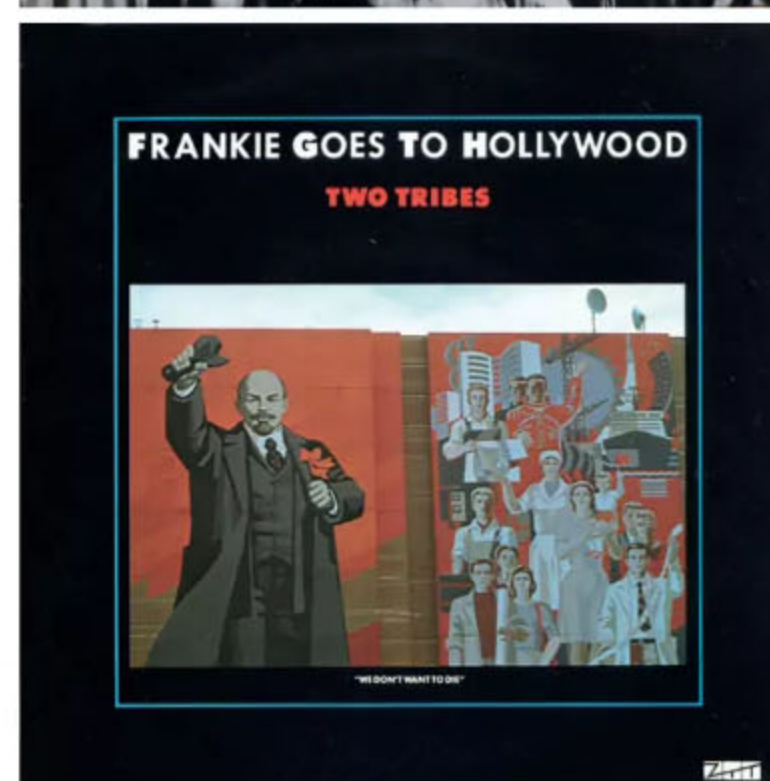
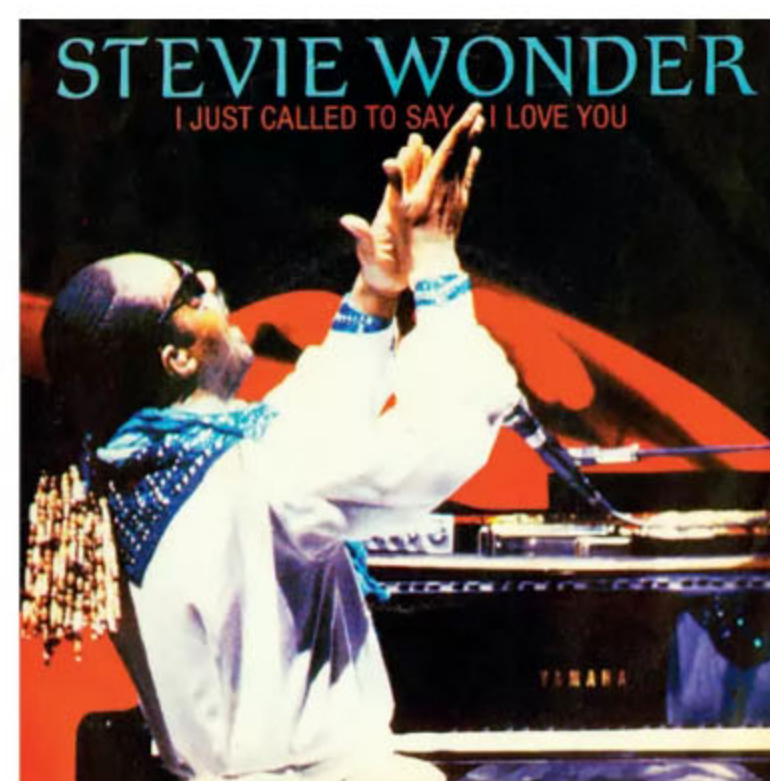
Then again, he might have just been looking at the calendar on the studio wall and listing the public holidays. They appear chronologically in the lyric, after all, and he even includes Hallowe'en – maybe he used to ring his Gran every 31 October to say that he loved her. Who doesn't?

Another possible theory behind this out-of-character stinker is that the once-prolific Stevie had writers' block. You couldn't stop him making records in the 70s – not until *Sign O' The Times*-era Prince would a major star be quite as abundantly productive as Stevie was in 1976. Then he slowed down to a crawl, re-emerging with the undersung *Stevie Wonder's Journey Through "The Secret Life of Plants"* in 1979, one of the most

Surely, I Just Called To Say I Love You is meant to be funny

peculiar albums ever released by an A-lister, veering from post-psych proto-new age (*Voyage To India*) to quality library music (*Ai No, Sono*) to the Morricone-like (*Ecclesiastes*) and the weird insect jazz of *Venus Flytrap And The Bug*. If Shuggie Otis had made this album no one would ever shut up about it. Anyway, it wasn't a commercial blockbuster so Stevie knuckled down and recorded *Hotter Than July*, with its four attendant Top 10 hits, in 1980. After that, zip. Writers' block. I'd venture that, to shake it off, he set his new Casio calculator alarm going and set himself the task of writing and recording a song in 30 minutes flat. Aside from the title, the lyrics were clearly written in a rush: "What it is is something true, made up of these three words that I must sing to you." Nobody would have kept that line if they weren't up against a deadline. Maybe he was pretending that if he didn't complete the recording in the allotted time then Reagan would press the button.

The only theory that washes is that it was a conceptual joke; he set out to make the corniest, weediest record imaginable. I present the 12" version as evidence – it is exactly the same as the 7" only twice as long, with Sparky's Magic Piano taking the vocal second time around. The funniest bit is that Stevie got into a legal battle about who had written



the worst song in the world – yes, someone else staked a claim on it. Lee Garrett (who wrote the cosmically great Signed Sealed Delivered for Stevie as well as The Spinners' It's A Shame) and Lloyd Chiate took Stevie to court saying they had written the song under the more intriguing title Hello It's Me/I Just Called back in 1976. Stevie then had to say that he'd also started working on it in 1976, only a couple of months earlier; this means the courts had to believe it had taken him *eight years* to write I Just Called To Say I Love You. The courts decided in his favour, even though it's hard to credit anyone could have spent more than eight minutes on it. So, he had to be joking. The record is meant to be funny. To be fair, if it was by Go Kart Mozart I'd think it was hilarious.

Next month, to salve my ears, I might write a column on the best record ever made. Until then, I'll leave you with these three words that I must sing to you – *cha cha cha!*

Bob Stanley tweets @rocking_bob.



Ian McCann wonders if formats make sweet music

It is practically a crime to admit this in certain circles, but I have never been totally into dubplates. I find it weird when I look on eBay and see records by all manner of pop artists described as “dubplates”. Some may not be acetates at all and there sure ain’t any dub in this music. So, let’s be clear: really, a dubplate, AKA slate, dub, or pan, is an acetate that offers a reggae or drum and bass track that you cannot find elsewhere, maybe a unique mix of a tune cut for playing on sound systems, who were originally the very limited and demanding market for these exclusive records.

There are certain problems with buying them on the collectors’ market. For instance, are these mixes different from the released version? It can sometimes be hard to tell by listening to a thin-sounding and brief soundfile of it online. Then there is the question of whether the dubplate is authentic. I know collectors of rock have often wondered if an Emidisc acetate for sale is a genuine item from the time, or if it’s new masquerading as old. The same conundrum faces buyers of reggae and drum and bass dubplates. And assuming it is an original, how many of these “exclusive” mixes might exist? One? 30? Will someone release it on vinyl after you’ve paid top dollar for it? Does any of that matter, if you own the original?

I’ve met collectors who won’t buy dubplates, even actively dislike them, because of such doubts. Years ago, one told me they are “made-up records”, because anyone with a track and enough cash can have a dubplate cut. Fair enough, but then again, all records are just music issued by someone with enough money to press it on plastic.

And yet, there are delights on dubplate and they’re worth investigating, provided you do a certain amount of research. Provenance helps: ask the seller what he knows about the dub, where he got it. But in the end, hey, caveat emptor, baby, as DJ Marcus Antonius used to quip on ROME FM. Like dubplates? Buy ’em.

Dubplates take us onto formats in a broader sense. The medium can be the message for some collectors and DJs, and in this case, the medium is the format –

the way the music is supplied to the listener or owner. This is so important to some collectors that it becomes the paramount issue for them when it comes to buying music. In the drum and bass era of the early 90s, owning dubplates was so de rigueur that there were DJs who would not play vinyl records, only acetates. There were stories of drum and bass DJs taking a *released* vinyl record into a dub cutting studio to make a dubplate copy of it. So, there was nothing exclusive about the track, they just wanted it in the format they approved of.

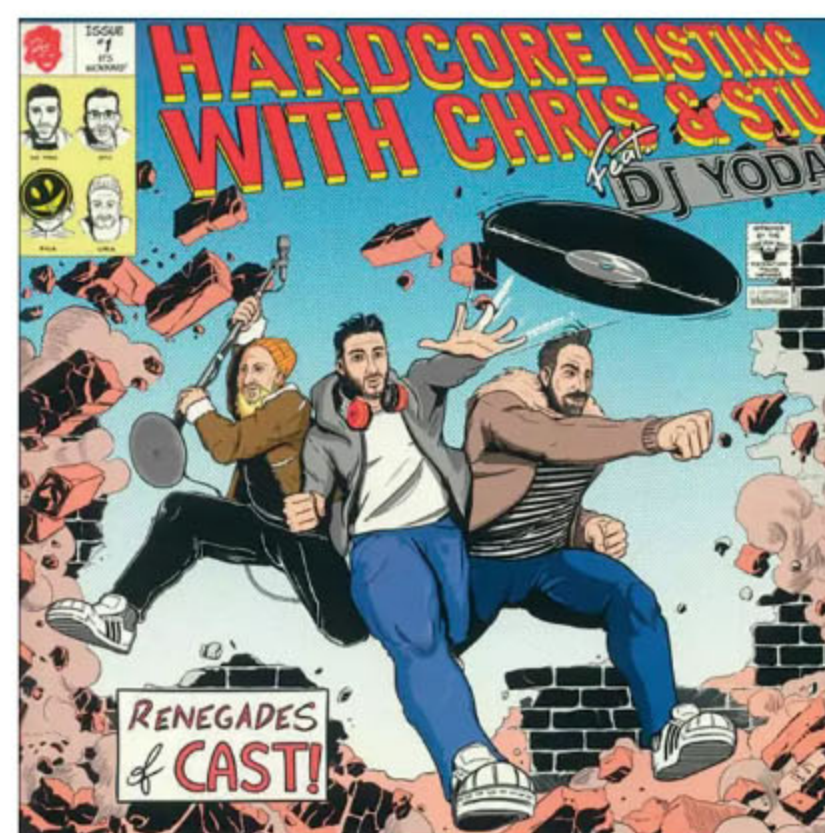
At the time I thought this was crazy, but I understand it now: I admire their dedication to what they saw as the correct

There were stories of drum’n’bass DJs taking a released vinyl record into a studio and making a dubplate copy of it

format to own and play this music they loved. It may not be a logical move, but it is an emotional one, much as some rock collectors reject CDs because black plastic is the way they think music should be heard. This is devotion, and devotion makes a collector. And a format often makes a record desirable, otherwise why would some record labels release records in multiple formats or shades of vinyl? And is getting a dubplate of a released track any different, say, from putting your favourite records on a mixtape years ago?

Formats may come and formats may go but, like the art school dance, vinyl goes on forever. One of the nice things about vinyl is that it’s flexible (I don’t mean literally), so sometimes an inspired move puts an unlikely piece of music or speech on vinyl, yet it seems totally appropriate.

In the past few years, one of the best ways of hearing hip-hop has been via streaming, such as “the show where geek meets ghetto”, Roger S Gil’s *Deconstructing Hip Hop*. The edition about Pete Rock & CL Smooth’s *They Reminisc Over You* (TROY) reveals a lot about the creation of one of the greatest and most moving hip-hop records (<https://tinyurl.com/y4crmxnx>). There are times when I’ve wanted some of these mixes to turn up on a foot of plastic.



For example, Coldcut’s *Solid Steel Radio Show* is an exemplar of the art of the mixing DJ and offers sometimes startling insights into the way samples are used in hip-hop and dance music, such as the show about De La Soul’s *Three Feet High And Rising* (<https://tinyurl.com/omlkztq>). I’d love this mix on vinyl, but not only is it too long, clearing all those tracks would be prohibitively expensive, perhaps impossible.

However, sometimes audio heard in one format does appear on another, against the odds. *Hardcore Listing*, the podcast by Chris & Stu, built around Top 5 lists of guests, has hit vinyl on *Hardcore Listing Podcast On Vinyl No 1 featuring DJ Yoda* (Lewis Recordings). It finds DJ Yoda, the celebrated UK turntablist, chatting about his Top 5 favourite “golden era” hip-hop albums and recounting stories about them. *Hardcore Listing* has been running for around 200 episodes but it figures that such a vinyl-orientated edition would be the first to make it onto plastic.

As if to prove the presenters and Yoda understand the obsession, the album’s available in several formats, including a picture disc and glass-clear vinyl. I guess it’ll become a hip-hop collectable. Oh, and I almost forgot: it’s highly entertaining and informative. After all, what’s the use of any format if the sounds it holds don’t tickle the ears?

Ian McCann is available in just one scratchy format

David Quantick likes



...to write a column for *Record Collector*. Yay Protégé and survive

There's a book, partly forgotten nowadays, which gave the world two words still in use. Those words, rather bizarrely, are "Svengali" and "Trilby", and the novel is *Trilby* by George DuMaurier, published in 1895. It tells the tale of, well, a svengali called Svengali and the woman whose career he controls, Trilby (the hat worn by an actress playing Trilby became known as... you're ahead of me, aren't you?).

Ever since then, the notion of a manager or producer having power over an artist – or just promoting an artist – has been part of popular culture and popular music, and it got me, to some extent, thinking, about the notion of what the French call *protégés* and what the British call proteges.

One of the first Svengalis was the man they used to call Mister Parnes Shillings and Pence, the famous rock'n'roll entrepreneur Larry Parnes Shillings and Pence, I mean Larry Parnes, who was most notable for a) pretty much populating the British r'n'r scene singlehandedly, as though he had invented a kind of Teddy Boy seed drill and b) giving his stable of artists a lot of increasingly stupid surnames. I may be being a little harsh here, but to go from Steele (Tommy) and Fury (Billy) in the space of a few years to Gentle (Tommy) and Eager (Vince) suggests that Parnes was losing interest in the name game to a large extent. One of the reasons we need to be grateful to The Beatles for sweeping away the pop acts of the 50s is that if Parnes had continued on his course, we might have ended up with acts called Derek Indifferent and Terence Meh.

The Beatles themselves had a go at being pop Svengalis with, it must be said, less success than Larry Parnes when they started their own record label – Apple – but while some of their acts deserved more success (Badfinger, Doris Troy, Jackie Lomax), they did unleash on a waiting world Mary Hopkin, James Taylor and Hot Chocolate. And since, as John Lennon once remarked, everything The Beatles did, The Rolling Stones did six months later, the Stones also launched their own label, which featured acts as diverse as Peter Tosh, John Phillips and Kracker – a roster even more minimal than Led Zeppelin's Swan Song, home to Dave Edmunds, the Pretty Things, Sad Café and Detective, among others.

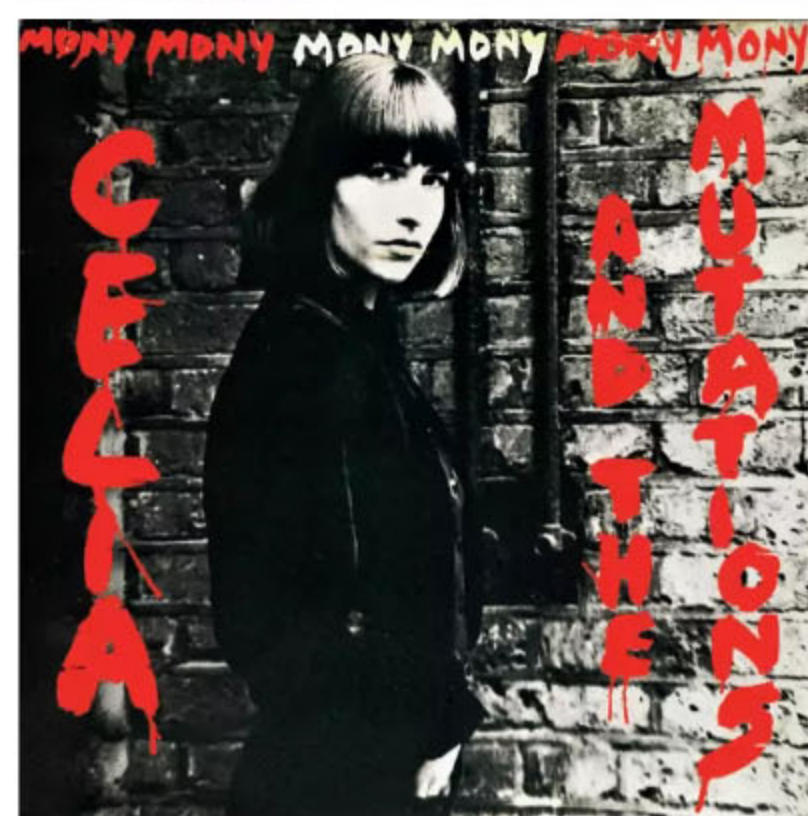
The rock vanity label is famously a curse disguised as a blessing, as young acts who think they're going to have the attention of a famous star soon realise that the famous star has his or her own career to be getting on with, which means it's far better to be the unsigned-up Trilby to a rock Svengali. So let's hear it for David Bowie, whose tendency to pop in, save someone's career and pop out again was surely of great comfort to Mott The Hoople, Lou Reed and Iggy Pop – recording, producing and/or writing *The Rise and Fall of Ziggy Stardust and The Spiders From Mars*, All The Young Dudes, *Raw Power* and *Transformer* all in the same rock year of 1972 (and that's not even mentioning the brilliant single Bowie made with Lulu two years later, the superb double bill of The Man Who Sold The World/Watch That Man, so good it makes

Tina Turner's cover of Being Boiled sadly remains in the vaults

me long for the uncompleted album of Lulu covers of Bowie songs with the word "man" in the title).

Other artists have had moments of svengalihood. Sparks, in their disco pomp, gave the world Noel, an enigmatic model who made a pretty good dance album. Elvis Costello, not in his disco pomp, wrote and produced an entire album for Transvision Vamp's Wendy James. The Pet Shop Boys, who briefly had their own label (most famous signing: Cicero), did some Svengali-ing of their own with such divas as Liza Minnelli, Dusty Springfield and Barney from New Order. And, perhaps oddest of all, two former members of The Human League formed BEF and, after making the brilliant *Music Of Quality And Distinction* with a slew of unlikely bedfellows from Paula Yates to Billy Mackenzie, focused on one of those collaborators, Tina Turner, to relaunch Turner's career and make her one of the biggest stars of the 80s (although sadly Turner's cover of Being Boiled remains in the vaults).

Punk saw the odd Svengali moment, most notably the career of the Sex Pistols, which Malcolm McLaren cannily rewrote in



the movie *The Great Rock'n'Roll Swindle*. Less notable was The Stranglers' splendid work with Celia And The Mutations, while Two Tone saw Jerry Dammers become, briefly, the Berry Gordy of ska. However, the greatest Svengali of the 80s onwards, and arguably of all pop, was Prince, whose work with several half-dressed Trilbies was both an attempt to encourage new acts and a way of releasing even more music into the world. From The Bangles to Sheila E, from Vanity 6 to The Time, from Apollonia 6 to Mazarati (look em up, I did), Prince Rogers Nelson was surely the great rock, pop and soul Svengali.

David Quantick tweets @quantick.

auteur to author



Luke Haines writes the shuk out of rock'n'roll
Ready – cassette – go!

I have written a play, and I'm not even Ernie Wise. "Why," I hear you cry, "would we, the readers of *Record Collector*, give a short hairy one about the play wot you wrote? You're not writing a column for *The Stage*, you know?"

I know. Let me explain. During the first lockdown, having run out of stuff to do, myself, Jim Fry (Earl Brutus, The Pre New) and the pop-connected artist and designer Scott King, decided to write a radio drama. We had microphones, we had words in our heads, and handily I have a radio show.

Now, the play is one thing, and by the time you read this it will have been broadcast and the world will have no doubt changed forever. What we shall concern ourselves with here is how to preserve this state of the nation missive. The CD is too tatty. Vinyl? Nope. It will seem like I have written another concept album. What we need is a different medium. How would one record a play from the radio in those golden olden days? Step forward, the mighty cassette.

As a child of the 70s my natural route into music was via the cassette. My first really corrupting Christmas present was a Sharp radio/cassette player from Currys in 1978. The gates of Eden opened up and my world was forever changed. For 49p I had just bought The Boomtown Rats' (better than everything Springsteen has ever recorded) Rat Trap single. For an amount between 45p and £1.20 I could buy a cassette from WHSmith and record the entire Top 40 on Sunday evening.

There was also an excellent world of baffling pseudo-science in choosing your brand of blank tape. Never buy a ferric oxide cassette, unless you had a Billy Super Duper player (which no one did). If you put a ferric oxide cassette in a standard radio cassette player it would likely explode. There were BASF who made chrome dioxide tapes (good). There were tape repair kits if, horror of horrors, your fresh recordings of Simon Bates reciting the Top 10 should snap (there is no known case in the western world of anyone successfully using a tape repair kit). There was the famous Dolby Noise

Reduction System, which made Supertramp's *Breakfast In America* sound like it had been recorded in a sock. And there were urban myths: if you bought a C120 it would "stretch" and your life would be ruined. Best of all was the rumour that went around my school, that print-through (the brief whisper of a track playing before the track starts) was actually the sound of ghosts. Reader, I was 11.

There was a world of baffling pseudo-science in choosing a blank tape

In 1978, no one cared if home taping was killing music. WHSmith was one happy cove of piracy. You could buy albums, you could buy blank cassettes to record the albums and give them to friends, and you could even buy blank inlay cards so you could re-create the rare "lady sleeve" for your freshly bootlegged copy of *The Man Who Sold The World*. (If you were a particularly precocious 11-year-old you could have a crack at the sleeve for *Electric Ladyland*).

In December 1979, the BBC screened all five of the Beatles films. Cue the music and cue a nation of kids announcing in their front room, "Can you be quiet, I'm about to press play and record" as the external accessory microphone of a Toshiba RT 708 was precariously aimed at the telly, and every moment (and my dad's smokers' cough) of *Help!* was preserved over two All Purpose Class Dindy Super Normal C60s.

If the blank tape formed my concept of music – myself and many others scored major label record deals, all because of four-track demos sent in the mail – then it was the music cassette that almost derailed it. If you think that the download and mp3 file are a crime against music then you have never been familiar with the music cassette and the sequential butchering therein. To this day I still have no idea of the correct running order of *A Hard Day's Night* or *Abbey Road*.

The cassette was never really going to be a contender as a music source for the hi-fi freaks, it was always going to be seen as a loopy (pun intended) little brother to the vinyl elpee. However, its greatest weakness



was also its greatest strength: the more you played a cassette, the more the magnetic tape deteriorated and changed the sound. This was great as familiar songs began to phase and wobble. A fantastic way to create auto-destructive audio art, and all from Woolies for around a pound.

Cassettes are becoming popular again, albeit in a niche way. Unlike digitally recorded music, the analogue cassette is appealingly clunky and funky. Only time will tell, but that carrier bag full of Maxell UR C90s in the bottom drawer may last a lot longer than an MP3 file.

Luke Haines tweets @LukeHaines_News.

LEE RITENOUR

Jazz guitarist's first guitar-only album

Tell us about the new set.

I've done about 45 solo albums and I used seven guitars on this one.

Is there anything still unissued?

I've multi-track tapes from almost all my albums. I've had some transferred from 24-track analogue to 96k 24-bit.

Have you done anything that fans may not know about?

TV shows, movies, sideman credits. I was asked to play on Marvin Gaye's *What's Going On*, but I couldn't get out of other sessions. Bob Dylan also asked me to session with him while I was doing another with The Yellowjackets, but I couldn't just split. He used to come to the LA Baked Potato to hear me play.

With whom would you like to make a split 7"?

Wes Montgomery.

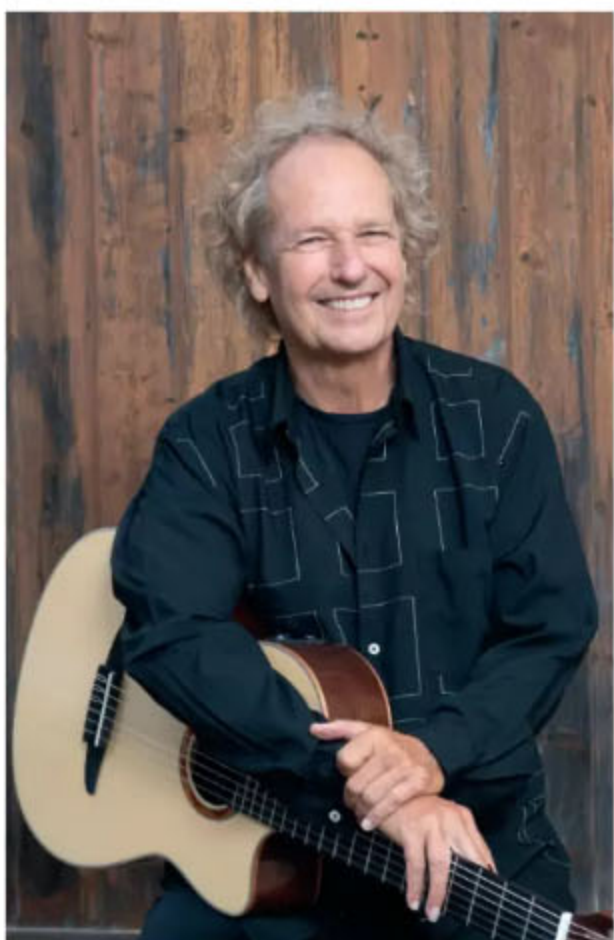
Where were you when you first heard one of your songs on vinyl?

In the late 60s, The Mamas & The Papas' John Philips invited us to go to his studio and he produced a demo for our band. Next day, I recorded with Leland Sklar and Ed Greene.

What was your favourite record shop when you started out?

Tower Records, Sunset Boulevard.

What music made you want to go pro?



My dad took me to jazz clubs – Glenn Campbell, Howard Roberts, Tommy Tedesco.

Was anyone in your family a musician?

My dad was an amateur pianist.

Did you ever write songs 'under the influence'?

[laughs] When we started in LA, there was a community, including Toto – there was a lot of pot.

Have you kept studio notebooks?

My house and studio got devoured by fire in 2018, but I saved seven guitars. Music is like the air that we breathe – essential.

Lee Ritenour Dreamcatcher is on Mascot, 8 January 2021.

WALTER EGAN

Fleetwood Mac collaborator's latest

What film could your new set soundtrack?

My biopic.

Is there anything still unissued?

Sageworth – an album's worth.

Have you done anything that fans may not know about?

A voiceover for California Hair Transplant Clinic.

Where were you when you first heard one of your songs on vinyl?

Only The Lucky, on KLOS FM, Los Angeles, at a McDonalds' drive-through.

What was your favourite record shop when you started out?

Colony, Times Square, New York.

What was your first record?

Elvis Presley, All Shook Up.

What's the last album that you bought?

Big Thief Capacity.

What record made you want to go pro?

The Beach Boys Today.

Have you kept studio notebooks?

Yes, for my 11 albums, plus two with The Brooklyn Cowboys, and six with The Malibooz.

What's the oddest circumstance that's inspired a song?

TV's *The Newlywed Game* used to ask, "Where's the craziest place you've made whoopie?" – Cool Crazy.

Who's taken music forward in the last decade?

Evanescence, The Mermen, Balance



And Composure.

Who would you like to cover one of your songs?

Cat Stevens, Old Photographs.

Which of your songs is the most personally meaningful?

Hearts On Fire.

Of all the people that you've worked with, who taught you the most?

Lindsey Buckingham.

With whom would you most like to record?

Lana Del Rey, Tegan & Sara.

What's your favourite songwriter's best lyric?

Jackson Browne: "While looking through some photographs I found inside a drawer, I was taken by a photograph of you."

What unfulfilled ambitions do you have?

To meet Tuesday Weld.

What's next?

I'm writing a book.

Walter Egan Fascination is on Red Steel, 5 February 2021.

PETER STAMPFEL

Former fiddler for The Fugs on his bumper set

Tell us about your upcoming box set.

It's a 100-song project, with one for each year of the 20th century – ongoing since 2002.

You also have other irons in the fire?

Yes. A double-album with Jeffery Lewis, early 2021; an album with Eli Smith and Walker Shepard, Sam's son, as The Wildernauts; a reissue of the cassette-only *Not In Our Wildest Dreams*, with new material; the third Atomic Meta Pagan album; the Unholy Modal Rounders albums from 1975/'77, via Don Giovanni, in 2021; and The Bottlecaps *Copy Caps*.

Have you done anything that fans may not know about?

Jingles.

With whom would you like to make a split 7"?

Richard Thompson – worth a dozen Eric Claptons!

Who would you most like to produce?

Michael Hurley, Robin Remailly, Dave Riesch, Jeffrey Lewis, Dom Flemens, Louis Michot, Hubby Jenkins.

When did you first hear one of your songs on vinyl?



The Cuckoo, on a car radio, in Massachusetts, 1964.

What was your favourite record shop back in the day?

Randy's, Galliton, Tennessee, which I first visited in 1957.

What was your first record?

George Gershwin's Rhapsody In Blue, age 12.

What's the last album that you bought?

The Unique Quartette *Celebrated*, 1895-96, on Archeophone. A black barbershop quartet – Hot Corn Medley has a four-part yodelling break. Holy shit!

Was anyone in your family a musician?

Mum played ukulele and sang with her sister.

Did you ever write songs 'under

the influence'?

Everything until I got sober (weed/speed), in 1988.

Have you ever collected anyone?

Jeffrey Lewis, The Beatles, The Stones, The Who, Charley Patton.

What's your most prized record?

Les Copper & The Soul Rockers' Let's Do The Boston Monkey.

Who would you like to cover one of your songs?

Taylor Swift, Stupid Jerk.

Which of your songs is the most personally meaningful?

All The Time In The World, and Do It In The Graveyard.

Of all the people that you've worked with, who taught you the most?

My ex-, Antonia.

Would you change any of your artwork, given the chance?

Indian War Whoop. Sam Shepard had a crew-cut to protest the idiotic 'Summer Of Love' in 1967, and Bernard Stollman refused to let him be on the sleeve. Christ in a dump truck. I'm still pissed off. Also, on *The Moray Eels Eat The Holy Modal Rounders*, producer Frazier Mohawk left off my liner notes, as well as renaming songs and not allowing us to finish a track.

What backstage incident makes you laugh most?

When we opened for The Byrds and

The Flying Burrito Brothers at Carnegie Hall, I was on acid. Robin Remailly brought a chicken backstage and it laid an egg in Roger McGuinn's guitar case, and he got mad. Rock'n'roll!

Do you plan a book?

I've written a 370,000-word memoir that goes to 1970. My copy-editor is cutting it.

With whom would you most like to record?

Jeff Beck.

What's your favourite lyric?

Jerome Kern, Long Ago And Far Away.

What unfulfilled ambition do you have?

To fingerpick like Joseph Spence.

Which of your homes warrants a blue plaque?

309, East Houston Street, New York City, where I met Steve Weber and started collaborating with Antonia.

If you had an ice cream van, what would it play?

I had an ice cream scooter, in 1955/56. Beck's Bolero.

Dying peacefully on your deathbed, what would you like to hear?

Waterloo Sunset, And Your Bird Can Sing, and Dogs, by The Who.

Peter Stampfel Peter Stampfel's 20th Century In 100 Songs 5CD box, Louisiana Red Hot, 22 January 2021.

ALAN NIMMO OF KING KING

Proggy rockers' singer/guitarist on their fifth outing

What film could your new endeavour soundtrack?

Rocky! No matter how many times you get put down...

Is there anything still unissued?

A few tracks, and some from a school band. Rush Hour was an idea I had in school.

Have you done anything that fans may not know about?

Guitar on a few albums by friends; I sang a duet, Wave Them Goodbye, with Rebecca Downes; and I've recorded unused IDs for my radio show.

What was your favourite record shop back in the day?

Tower Records, Glasgow, and Tom Russell's independent shop in Bishopbriggs.

What was your first record?

Wet Wet Wet Popped In Souled Out.

What's the last album that you bought?

Peter Gabriel So.

What record made you want to go pro?

Free Fire & Water.

Have you kept studio notebooks?

A ton, including lyrics that never got used.

Who would you like to cover one of your songs?

Danny Bowes or Paul Rodgers, Whatever It Takes To Survive.

Which of your songs is the most personally meaningful?

Find Your Way Home, about



my daughter.

Of all the people you've worked with, who taught you the most?

Lindsay Coulson – a great businessman.

What fact about you may surprise fans?

My kilt is from a company in Wales, not Scotland!

If you had a record listening party, what would you play?

The Rat Pack at The Sands Hotel in 1964.

If you drove an ice cream van, what would it play?

Yummy yummy yummy, I've got love in my tummy!

King King Maverick CD, 2CD, LP, picture disc LP, blue LP, test-pressing LP, are out via kingking.tmstor.es.

ADAM WILTZIE OF A WINGED VICTORY FOR THE SULLEN

Soundtrack composer's latest collaboration

What film could your new set soundtrack?

It's the score to a theatre production directed by Leo Warner.

Have you done anything that fans may not know about?

Many things, including advertising, and soundtracks, like the score for Kevin MacDonald's Whitney Houston documentary film.

With whom would you like to make a split 7"?

The Caretaker.

Who would you like to produce?

Low.

Where were you when you first heard one of your songs on vinyl?

Stars Of The Lid's *Gravitational Pull Vs The Desire For An Aquatic Life*, in my house, 1995.

What was your favourite record shop when you started out?

Candyman, Sante Fe, and Bow Wow, Albuquerque.

What was your first record?

Close Encounters Of The Third Kind OST.

What's the last album that you bought?

Eddie Chacon *Pleasure, Joy & Happiness*.

Did you ever write songs 'under the influence'?

Stars Of The Lid's *The Ballasted Orchestra*, in 1996: "Fuck this, I'm off



to Narnia" – a year that I can barely remember.

Of all the people that you've worked with, who taught you the most?

Mark Linkous [Sparklehorse] taught me to fully embrace your vulnerable side for songwriting.

Which question do you wish people would stop asking?

When are you going to release another Stars Of The Lid record?

With whom would you most like to record?

Daryl Hall.

Any unfulfilled ambitions?

To drown in my pool.

If you drove an ice cream van, what would it play?

Jacques Dutronc, Il Est Cinq Heures, Paris S'éveille.

Dying peacefully on your deathbed, what would you like to hear?

Freddie Fender, A Man Can Cry.

A Winged Victory For The Sullen Invisible Cities is on Artificial Pinearch Manufacturing, 26 February 2021.

WORLD GOES ROUND

John Denver acolytes' supergroup effort

What film could your new eponymous set soundtrack?

(Singer) **Elizabeth Lamers**: It's songs mostly recorded in the late 80s, so *Guardians Of The Galaxy*.

Where were you when you first heard one of your songs on vinyl?

EL: Touring with Linda Ronstadt. New York Tower Records played Jeffrey Osborne's *Emotional*.

(Guitarist) **Marty Walsh**: Heartbeat, from Gary Wright's *The Right Place*, in my home studio in Tujunga, California, 1981.

What was your favourite record shop when you started out?

EL: Tower Records, Sunset Blvd, Hollywood.

MW: Rare Records, Glendale, California.

What was your first record?

EL: *Meet The Beatles*.

MW: *Meet The Beatles*!

What's the last album that you bought?

EL: Count Basie & Ray Charles *Ray Sings, Basie Swings*.

MW: Roger Waters *Is This The Life We Really Want?*

What record made you want

to go pro?

EL: *Meet Betty Carter At The Village Vanguard*. I packed up and moved to California!

MW: John Mayall & *The Bluesbreakers*.

Was anyone in your family a musician?

EL: My father was a fine jazz pianist, and his grandmother played concertina and sang on street corners in Chicago.

MW: My father was a musician, one of my brothers was a vocalist signed to Warners, and the other was a songwriter signed with Steve Barri. **Who's taken music forward in the last decade?**

EL: Esperanza Spalding.

Which of your songs is the most personally meaningful?

EL: Too Much Love Will Kill You, co-written with Frank Musker and Brian May.

MW: Put It On The Line.

Of all the people that you've worked with, who taught you the most?

EL: John Denver was inspiring.

MW: Producer, Michael Omartian – watching him work in the studio. I played on some of his hits, including Donna Summer's *She Works Hard For The Money*.

If you had a record-listening party, what would you play?



World apart (l-r): Elizabeth Lamers, Jeff Hull, Marty Walsh, Frank Musker

MW: Peter Gabriel *Plays Live*.

Have you kept studio notebooks?

MW: All my date-books, and there are plans for a book.

With whom would you most like to record?

EL: Gordon Goodwin's Big Phat Band.

MW: Producer Tom Dowd asked me to work with Eric Clapton on *Money And Cigarettes* but I got bumped by Ry Cooder! [laughs]

What's your favourite songwriter's best lyric?

EL: Cole Porter, You'd Be So Nice To Come Home To, and Joni Mitchell, Free Man In Paris.

MW: Don Henley, Desperado and Hotel California.

What unfulfilled ambitions do you have?

EL: A Grammy.

MW: A Grammy! I've played on

Grammy-winning records, and Arthur's Theme won an Oscar, but a WGR win would be great.

Dying peacefully on your deathbed, what would like to hear?

EL: Cole Porter's True Love. I sang it to my grandmother at the end of her life and she died peacefully at home. It would be nice to have my own granddaughter sing those words at the end: "I give to you and you give to me True Love."

MW: "Good luck, good health, God bless you". When I was a kid, my father had a summer gig in Long Beach Venetian Square. I used to have a burger and root beer, listen to my father play, and dance. He always sang that at the end of the night.

World Goes Round is on Viper, 22 January 2021.

To the casual listener, George Benson is all about those astoundingly suave pop/disco crossover records he made in the late 70s and early 80s. They are, of course, very much part of his legacy, but to consider him just for those would be akin to thinking Orson Welles only made TV adverts for sherry. It is without a shred of over-exaggeration to state that he is one of the world's greatest jazz guitarists, and he is talking to *RC* to promote his new album, *Weekend In London*, recorded live at Ronnie Scott's in 2019. It's still an enormous deal for him to have been performing back at a venue where he first appeared 45 years ago, notwithstanding the people he's played with and the places he's been.

RC: Britain has always seemed to hold a special place in your heart. When was the first time you were here?

I came over in the mid-70s and played at Ronnie's. I had a tasty little quartet: electric bass, Earl Klugh on acoustic guitar, and a drummer. We did some bop tunes, R&B and jazz – we were very flexible. I had one hit – *Supership* – and it was big at the discos, even in London.

On which you were credited as George "Bad" Benson!

That's right, Creed Taylor [*CTI Records boss*] gave me that name. I don't know where he got it from, but all of a sudden, he started saying, "There's old 'Bad' Benson right there." I was like, "Who's that?"

Why do you think you seem to have developed such a great affinity with so many people in the UK?

My grandfather had a Welsh background. When I see pictures of him, I can see it in his make-up, the way he was built; the little freckles in his skin tone. When I met Tom Jones, I could feel it, too, through him. I said, "Man, there is a connection here." We did a big gig with Pavarotti and a lot of people showed up – Catherine Zeta Jones was there, too, with Michael Douglas. She was one of my biggest fans. I got a kinship with Catherine Zeta Jones!

Soon after you first played Ronnie Scott's, your album *Breezin'* (1976) exploded, making you a superstar.

Everything was different about it: for the first time, I was recording in LA at Capitol. I had a new guitar I had never played before; we had a sound that the world had never heard before. That's why *Breezin'* made such a splash. It took us to a place we never imagined. We were world class overnight.

***Breezin'* was your 15th record; you were hardly the new kid on the block. Of all those early albums, which ones would you recommend?**



33 $\frac{1}{3}$ minutes with... **George Benson**

Interview: Daryl Easlea



"He started saying 'There's Bad Benson. I was like, 'who's that?'"

The things I did with CTI, like Stanley Turrentine's record *Sugar*. Man, it was a pleasure – to be in the middle of Freddie Hubbard, Stanley, and with a great rhythm section like that, and Ron Carter on bass. I did two records with Freddie; both of them were fabulous, recorded at Rudy Van Gelder's studios in New Jersey. Those were great days and I rubbed shoulders with some of the greats from Blue Note. It gave me a chance to get my personality on record as a guitar player.

Do you look back on your early solo stuff with affection?

I do – they set the tone. John Hammond said to me, "George, I perceive that you can do a lot of things, and you do them all well. Your R&B is good, you sing well, you do pop music well. But if you become known as a jazz artist first, you will have longevity." Creed Taylor was trying to find something about my playing that connected to the audience. The ironic thing is that it didn't happen until I left his record company. It was with Tommy LiPuma. Creed didn't like my

voice: Tommy actually heard me the way Creed never did.

Your version of Leon Russell's *This Masquerade* was the first time many had heard you sing ...

That song almost didn't get on *Breezin'*. Although Tommy was anxious to get my voice on record, the instrumentals were so good. We did it in one take. Tommy heard it back and said, "We could be here all night and we'll never get better than that."

Some of those songs such as *Nature Boy* were so sacrosanct. How could you not think of Nat Cole when you were recording it?

I thought about how great Nat was and how great that song was: I knew the story of Eden Ahbez and how Nat came to be in touch with him to get that song.

Did you ever meet Eden Ahbez?

I did! We gave him a platinum album. He came to my party for *In Flight* [1977]. I was the happiest person in the world. There's a picture of him in tears with his head on my chest. I felt so proud – here was a man who lived in the desert in Arizona, the first recognised hippie. His life was very meaningful and that song is one of my favourite pieces of music I have ever heard.

In the UK, you are most fondly recalled for 1980's *Give Me The Night*, your collaboration with Quincy Jones.

Quincy was on fire. We always knew we were going to make a record together; we just didn't know when. He was taking music in a different direction, showing that African-American artists could sell gigantic numbers. The album was finished, we got all the basic tracks. All they had to do was mix. Quincy called me and said, "You can't go, Rod Temperton has written a song we have to do [*Give Me The Night*]. Just come in and put your part on it." I got there and Rod was coaching me. It was the biggie.

You have played with so many artists: Miles Davis, Minnie Riperton, Stevie Wonder... is there anyone else you'd like to collaborate with?

There's quite a few. I'm looking for the new artists who are coming up. I hear bits and pieces coming at me from the radio. I won't get their names until I hear them a few times. Somebody will come out of nowhere. I remember when people first told me of Prince. I said, "Who the heck is that?" They come out of the woodwork. You got to keep your ears open.

I'm guessing you haven't any retirement plans as yet?

I'm not going to try and predict the future. I love what I do, let's put it like that!

***Weekend In London* is on *Provogue*.**

Trinidad born, London-raised Billy Ocean first hit the world's charts in 1975 and went on to have three US *Billboard* Hot 100 chart toppers and a UK No 1 single in the 80s. Secure in himself and his writing, Ocean has taken at least three significant career breaks, and yet he has returned each time with something to say and a devoted fanbase to welcome him. A favourite of chat show couches, his celebrity persona has driven away serious collectors, but to celebrate his new album, *One World*, we talk about Tin Pan Alley, his rare Northern soul side and working with Scott Walker, among other things.

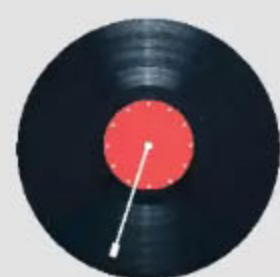
One World is only your 10th album release, though you've been recording for 50 years. You don't like to rush, do you? Quality is better than quantity! On this album I was able to link up with Barry Eastmond. I thought it's time to do what we used to before, and we came up with this beautiful album.

One World continues to defy categorisation – there's pop, soul, R&B, reggae, even some Donald Fagen overtones in there . . . I grew up listening to different kinds of music. Music is infinity when you consider there's only eight notes in the scale, and the millions of songs that have been written. I never see it as, "Oh, this is reggae..." If I like it, it's, "Wow, that's nice."

You sing of "one world" – was it as much as a culture shock as one would imagine moving as a child from Trinidad to East London? I'd lived on the border of a cocoa estate in Trinidad and spent a lot of time in the forest looking for fruit. Here, playing outside was playing in the street. It was freezing cold. Everything was very much indoors, cramped in one room. The East End had a mysterious spirit, a very warm place to be and to live in. It's very communal; a mixture of cultures, especially now.

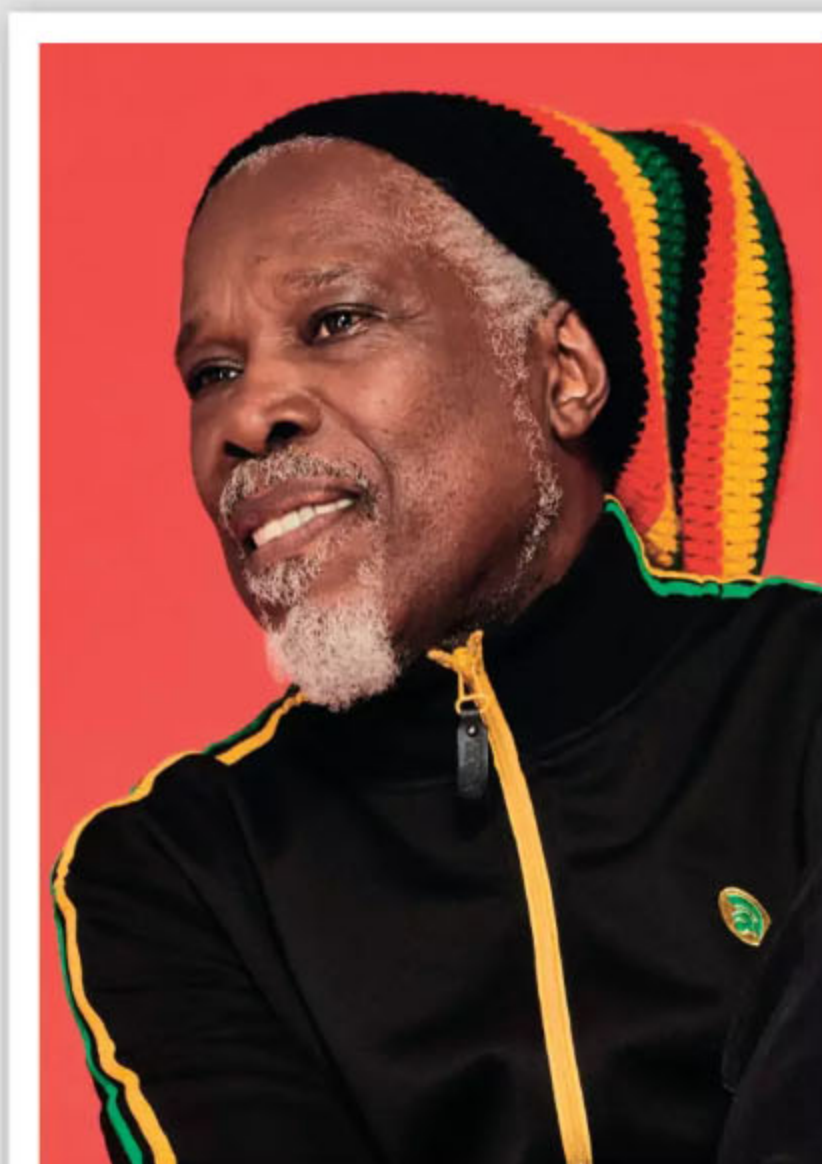
You worked both as a tailor and in Denmark Street . . . My mother said that I should have a trade to back me up, in case my music failed. I did a course in tailoring and became a tailor in Saville Row. When I was in Saville Row, Tin Pan Alley was the musical side of me; I was signed to Southern Music. One day, I had a record played on the radio; by the following Friday, I got the sack. My mother wouldn't allow me to sit around waiting for success, so I got a job at Ford's in Dagenham, two weeks' day shift and two weeks' nights. I was able to pursue my musical ambitions during the day when I was on nights. It used to half-kill me. I used to do sessions, learning the techniques of recording, how to write songs and the administrative side. That was my apprenticeship.

Your two singles (as Les Charles) on Spark are delightful curios. Your B-side, Baby's Got Something, is a Northern soul collectible. Do



33 $\frac{1}{3}$ minutes with... **Billy Ocean**

Interview: Daryl Easlea



"In the US I had eight Top 10s, Grammy awards – all sorts!"

you have a stack in your cupboard? I wish I'd known that! I'm pleased because there's a never a time when I haven't enjoyed being in the studio. I must listen to those records again, try and find them somewhere! Spark was the label of Southern Music – I worked with John Worsley and Dave Myers.

You then joined Scorched Earth . . . We used to use a little studio in Dalston called Tangerine. I was inspired. There was no copying anybody. Even if you don't have the greatest voice in the world, but you have a personality, it comes across. That's what people want. That was another part of my apprenticeship.

You met (producer) Ben Findon through Scorched Earth? Love Really Hurts Without You was three-quarters done and Ben helped me finish it off. My life changed. We ended up doing *Top of the Pops* and the record got to No 2.

Signed to the newly formed GTO Records, you became enormous quickly . . .

Pretty much. We were both starting out together. We were both new, fresh. Particularly Dick Leahy [at GTO] knew what he was doing enough to give us confidence, tutoring – whatever was required to deal with success.

You were one of the pioneers of UK black music, along with Eddy Grant, The Real Thing and Hot Chocolate. Before that, the only person you can think of was Kenny Lynch, and maybe one or two others. We came along as young people with new ideas, dance music, club music if you want to call it that, and not just doing it in England but all around the world.

Donna Summer was a labelmate at GTO, was she not? I knew Donna very well, what great dance music she made.

After your first run of hits, GTO was taken over by Epic... you were recast as a jazz-funk-boogie artist. There's some great material on those records. Nights (Feel Like Getting Down) planted a seed for me in America. It didn't cross over to the pop chart. I was invited to sing at Paradise Garage in New York – that was an exciting night!

Then, Clive Calder at Jive asked you to record for him. Clive was the real anchor in my career. He hooked me up with [co-writer/producer] Keith Diamond. At the time my house had a little studio, where we wrote Suddenly and Lucky Man. Clive heard Suddenly – he said 'America' and that was like a magical word to me. While I was there, we wrote things like Caribbean Queen. Hey presto, my career went from Europe to the world.

We think of you as our artist over here, but you had three US No 1s. All in all, I had eight Top 10s! I mean, Grammy awards and all sorts.

You wrote for Millie Jackson? Yes, I met Millie a couple of times, lovely lady, a bit raunchy. I love meeting fellow artists; people like Chaka Khan, Diana Ross, who are milestones of the music industry.

You have just turned 70. Any signs of slowing down? I do what I do because I enjoy doing it. I have been blessed with a certain amount of success. I intend to keep on making music, and I hope my music will get better as I get older.

And finally, how *did* you come to sing with Scott Walker on *Climate Of Hunter*? That was put together by Dick Leahy at GTO – Scott wanted it. I was glad to accommodate it because I grew up hearing The Walker Brothers. We'd been on the same label, so that was easy!

One World is released on Sony Music.

“IT CHANGED MY LIFE FOREVER”

A long, long time ago – half-a-century, in fact – **Don McLean** soared to stardom with *American Pie* and *Vincent*. The Recording Industry Association Of America rated the former the fifth biggest song of the 20th Century. His songs have been covered by everyone from Fred Astaire to Ed Sheeran, and he's a Grammy Hall Of Famer. So, as a celebrated veteran, he probably gives safe, showbizzy interviews, right? No! Sit tight, as **Chris Roberts** finds McLean in garrulous mode, expressing forthright views on the Kennedy and MLK assassinations, the British Royal Family and, er, furniture. Perhaps they'll listen now...

On 3 February 1959, Buddy Holly, Richie Valens and The Big Bopper died in a plane crash in Iowa. Twelve years on, Don McLean referred to it as “the day the music died” in *American Pie*, an eight-and-a-half-minute album track which, first performed live opening for Laura Nyro and released as a single in 1971, became an American high, No 1 there for a month, making him a worldwide star.

He'd honed his craft touring with Pete Seeger and The Weavers. Debate endured around the song's barbs regarding the demise of 60s idealism. Asked in 1991 what the song meant, McLean replied, “It means I don't ever have to work again if I don't want to.” In 2015 his original manuscript of the lyrics sold at auction for \$1.25 million. It was, he added, “about things heading in the wrong direction, life becoming less idyllic... a morality song, in a sense”.

After following it up in 1972 with *Vincent* (written on a paper bag with a print of Van Gogh's *Starry Night* in front of him), the song Tupac Shakur asked to hear in hospital shortly before he died, McLean had further hits with a version of Roy Orbison's *Crying* (which the Big O described as the best interpretation of one of his songs he'd ever heard) and a Skyliners cover, *Since I Don't Have You*. From the early 80s, McLean and the charts parted company, but he's toured consistently and released albums when the whim takes him. He also wrote *And I Love You So*, recorded by Perry Como, Elvis Presley, Glen Campbell and Johnny Mathis, to name but a few, while the Roberta Flack standard *Killing Me Softly With His Song*

was inspired by the original lyricist catching McLean in concert.

A Songwriters Hall Of Fame inductee who gets a Hollywood Walk Of Fame star imminently, McLean is now 75, has been covered by Madonna, has been sampled on a Drake album and was hailed as an idol by Garth Brooks. A grandfather of two, his 2016 divorce after a 29-year second marriage saw him charged with misdemeanour domestic violence, resulting, after a plea agreement, in a fine and no jail time. “Emotional times,” he said. He now has a 26-year-old former Playboy-model girlfriend, Paris Dylan, originally hired to manage his social media. They spend time at his estate in Maine, or one of his other mansions.

McLean, as you'll discover below, is a livewire conversationalist, less interested in going through the showbiz promo motions than in leaping off on frank tangents and rants of varying temperature. Also, judging by the water-sploshing noises coming down the phone, he appears to have spent the first 10 minutes of the interview in the bath. It's safe to say we both kicked off our shoes for this helter-skelter....

So, Don, we've all been hearing the landmark that is *American Pie* for almost 50 years now...

And you still don't hate it? Well, then, that's a pretty good test of things, if it still sounds good to you. There's so many new sounds now, and records sound so different, y'know? But you're talking about a song which happened 50 years ago, right? And people still talk about James Taylor, Simon & Garfunkel, songs which they wrote *more* than 50 years

ago. Bob Dylan, that's 60 years ago. The Beatles, too – I mean, John Lennon has been dead for 40 years. Yet we're still talking about these songs! If somebody made a record in 1900, do you think they'd still be talking about it in 1950? I mean, who would be talking about *It's A Long Way To Tipperary* in 1955, y'know what I'm saying? It's just one sign of how the culture has developed.

People thought rock'n'roll would be a short-lived flash in the pan. You yourself suggested the day the music died was at the end of the 60s...

Well, no, what I'm saying is – it's because we've created a technological virtual reality, starting with television in the 50s, that allows us to go back all these years and imagine that it's all still there. As if you can still touch it. And after a while that convinces you that it *is* still there. But it isn't. What is here is *today*. And that's all.

On the plus side, the younger generations have easier access to “classic” music; they have a greater range of options, from past or present...

But since the 50s, since after World War II, I'd say people have become way too overly “entertained”. And overly in love with... performers, and what they do. They should be respecting and giving more of their money to teachers and carpenters and plumbers – people that matter, that keep things going. Rather than to, y'know, some young kid who looks pretty and can't sing worth a damn, and has some dumb video. I mean, let's be honest – they're just distractions! It's gotten, I think, a little out of whack. There's too much

Don McLean in 1970:
"Fame? I liken it
to becoming a whole
different creature. Not
being a person
any more"





“I could have been a rock’n’roll singer. But I didn’t want to work with other people, or have a group”: Don McLean alone again, naturally, in the studio, Israel, 1973; the troubadour in his favoured moccasins, in Garrison, NY, circa 1970

entertainment in general. Five hundred TV stations? And nothing good on any of ‘em. I don’t know if people still take time out and read books, I’ll tell you that.

I saw you being interviewed by venerable US journalist and TV host Dan Rather not long ago, and you were telling him “musician” wasn’t considered a viable career path when you were starting out with your first guitar, aged 16. And it caused ructions when you subsequently dropped out of university, though you later went back to night school and graduated in business administration.

Where I was born was an upper-class – well, middle-class – white community, of which there were many. All of the East Coast, with a few exceptions, had only maybe a small population of black people, who were living in some projects somewhere. Everywhere else was white, middle-class, nice houses, all that. And they brought their kids up with everybody being very discriminating and self-conscious. You had to have the right shoes and coat and clothes. You had to go to the right school. You had to be an athlete, or be a scholar. And I was not an athlete. I was not a scholar. And I liked dressing like a farmer. So, I’d have these funny clothes... cowboy boots or motorcycle boots. Or moccasins. I loved American Indians, so I’d wear moccasins, while all the other kids were wearing white bucks and looked like Pat Boone. There was this fella in my neighbourhood, he ended up committing suicide, who made these beautiful moccasins,

with a poncho on, or bells. And I wore those things out. You looked down, you saw a silver poncho on my feet. I used to put things on the sides of my pants, too. I had people who’d embroider my jeans: you can see photos of me back in the day where I have flowers all over the pockets and going down the sides of my legs...

You had your own style?

I knew what I liked! I design everything now. I design my boots, my belts, my pants, my shirts. The shirts I wear are made by a Western tailor out in Hollywood, and made of silk.

You were 25 or 26 when American Pie and then Vincent caught the popular imagination and your profile exploded. Did fame mess with your head? Did it change your life for a while?

It changed my life *forever*. It was a whirlwind for a couple of years, sure. But it’s stayed a whirlwind ever since, really. And I liken it to becoming a whole different creature. It’s like going from being a human being to being a bird. Or a horse. Or something. Not being a person any more. Because all the values become the values of another kind of creature, rather than the values you were brought up with. You can hold onto those values, because that’s part of your training, but you’re not the same person, or any person, any more. First of all, you’re a “valuable commodity”. Secondly, you are fame’s prisoner. And therefore, anyone who meets you can turn around and say, “You’re wonderful!” or, “You’re a jerk!” And can throw a stone at you. And that will get

printed, because you’re famous. That’s why a lot of performers don’t hang around people too much, because they don’t want some idiot trying to make a name for himself, selling a bunch of lies. So, you just have your close-knit circle or whatever. Basically, my friends are the guys who do work on my house. I like carpenters and guys who can DO things. One of my best friends out here is a contractor, we’re always doing something with the house, and – y’know, we go out to dinner and talk about my houses. Their problems and how to solve them. That’s what I like to do. I like architecture and I collect furniture.

Things you can tangibly see and touch?

Beautiful things. I like beautiful melodies. I like beautiful stories. They don’t have to be “pretty”, y’know? But beautiful. Actually, my life has been spent in three stages of architecture. The first, after school, was 20 years in a farmhouse, with horses and everything, in Garrison, NY. Then I moved to Maine, which was 25 years of “Gilded Age” living, the feel of the turn of the last century. Oh yeah, with the most beautiful Chippendale, Sheraton, Hepplewhite. And now, my last phase, in my California desert, my modern phase.

On your most recent album, *Botanical Gardens* (2018), which includes the lines, “Ain’t she a honey?/Gonna spend all the money I got, why not?”, you finish by singing how much you’d like to just stay in the titular gardens, surrounded by beautiful flowers and beautiful girls...

Yes, that’s right. I mean, that’s the sad thing about people. They’re so involved in being “offended”. And in being angry. Rather than... I mean, shit, man, I’m offended – I’m offended all the time by stuff out there. But I put it away. I put it to the side. And I always remember that I’m a civilised man. And I

“IT WAS A WHIRLWIND – LIKE GOING FROM BEING A HUMAN TO A BIRD. OR A HORSE”



Rise of a Don (left to right): McLean tries his hand on bass (and dispenses with sensible footwear) in an early studio session; performing on one of the many festival bills he appeared on around the release of *American Pie* in 1971; by 1973, on the back of hits such as *Vincent*, he was a major live draw

attempt – when I perform, or when I do an interview, or do TV – to bring some civility to it. If someone talks to me, I don't just talk about myself all the time. I try to talk about other people and what's going on in the world and whatnot.

Who were you talking to when you wrote the reams of words that constitute *American Pie*?

Oh, I wanted my songs to be revelatory. I wrote a song called *Orphans Of Wealth*, about poverty in America, and *Tapestry* was about the environment, and these came out in 1970 on my debut. And then I wanted people to think a little, and not just have it be some sort of anaesthesia to put your brain to sleep. Which a lot of entertainment does today. Some of it is awful, it really is.

Was the folk music circuit, as friends with Pete Seeger and The Weavers, your initial learning zone, and a durable influence?

Oh, I could've been a pop singer if I'd wanted to be! Or a rock'n'roll singer. But I didn't want to work with other people, or have a group. I didn't wanna worry about, y'know: is the drummer drunk? Has the bass player been in a car accident? I didn't wanna worry about "arrangements", or a piano player, which I'd have to have in the pop world's places. Also, I'm an outdoors person. I love the woods and the wilds, the wilderness... in Maine I have 175 acres, overlooking a lake. And I was there close to 30 years. So – being in a tuxedo or a suit was not for me.

But I liked *songs*, y'know? I basically understand three types of music. I don't understand what's going on now at all. And I haven't understood since probably the 80s. That was the last time I had any hits – *Crying*, *Since I Don't Have You*, *Castles In The Air*. That audience was still there,

buying records. But after that, when Madonna came in, and video... well, video killed the radio star, that's the truth! So yeah, I understand folk music, simple 50s/60s rock'n'roll, and old-fashioned popular music – Irving Berlin and stuff.

Back when you understood the rock medium, did *American Pie* sum up your observations and experiences of the 60s in an allegorical way?

That's correct. You see, I was still on track musically in the 60s, and with everything that was going on. And it linked back to my childhood, too. But – there were these murders, and there was the Vietnam War. There was the insanity of America. We mustn't forget that the Government killed Martin Luther King. The Government killed John F Kennedy. And Robert Kennedy. What lone gunman?! The *Government* killed those people.

You reckon?

There's no doubt about it in my mind. This is the thing we were realising. At the same time, the Government was profiteering from this horrible war in Vietnam. Against these very, very nice people, who have never been vindictive against us – and look at what we did to them. They didn't become terrorists! Quietly there, living their beautiful lives – and we did terrible things to them. And we just walk away from it, and forget it? I don't think so. They're so Zen about it, the Vietnamese. They moved on, I guess – and now they make clothes for us. We should be ashamed of that. And we should be ashamed of what we've done to the animal kingdom, too. And – you'll see – the nitrogen in the ocean has gotten to the point where there's not enough oxygen, so you're gonna see horrors – all sorts of fish washing up on the sand. Malibu will have so many dead whales.

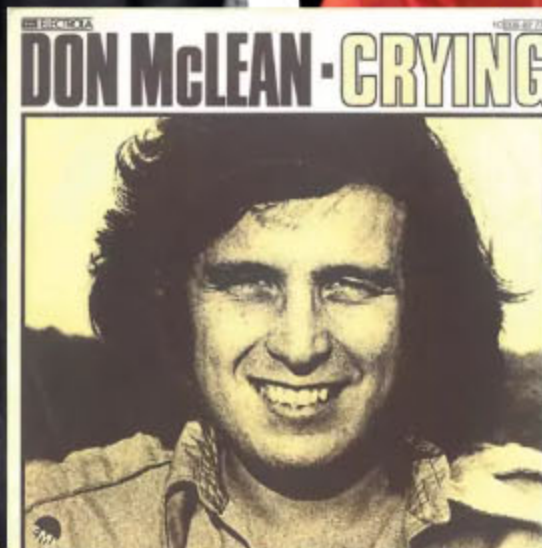
There won't be enough holes to bury them all. And now they're trying to turn Africa into some kind of "plastic dump"... god, it's just awful, y'know?

Sounds like you're as disillusioned now as you were in the song by the way 60s idealism soured...

We'd gone from very noble, necessary causes – The Voting Right Acts, 1964, ending Jim Crow in the South, which took 100 years after the Civil War... we'd made enormous progress. Black people are judges and lawyers and doctors and governors and heads of police departments. Huge strides, but it took forever. But the insanity of America is something that was always there. And it's always evolving. Because we have so many disparate types of people. When the cultures work well together, everything is good, an engine of creativity. When they don't, we get these big tensions... So, I was trying to catch all of that, America's insanity, in *American Pie*. Which is a big job – ha!

Hence the then-groundbreaking length of the single...

You've got to come up with a vehicle. And my metaphor was that politics influenced music, and then, going forward in history, music influenced politics. What interests me, amazes me, now, is – we were the greatest people we ever were in World War II. We gave the most sacrifices then, and during the Depression. And what did we write? We wrote the most beautiful love songs. And the kindest songs, to show people love and support. Yet now, when we're in a time of great wealth – at least before the pandemic screwed things up – people write the most horrible songs, all about hatred! Anger! Hostility! And everyone's so easily hurt, and everyone's a victim. But we didn't have any problems. But now we do! Now we've really got a problem!



Look out on a summer's day: Don McLean onstage in front of an estimated 85,000 people at a free concert in London's Hyde Park, 31 May 1975; playing in Gateshead on a more recent UK tour, 29 May 2015

There's a lot of bile in the air...

Yes, and why? Why is that?

Is it your idea about there being too much media entertainment and too many stimuli?

Exactly. It's having *such* an effect.

Perhaps harking back to a less digital age, your 1974 album *Homeless Brother* was inspired by Jack Kerouac and referenced hobos, the lost, the dispossessed. The song *Wonderful Baby* nodded to Fred Astaire – and then Astaire, born 1899, himself covered it, on his 1975 album *Attitude Dancing* (with the title track a so-wrong-it's-right disco cover of a song penned by Carly Simon). Did Fred endorsing your talent give you happy feet?

Yes, and there's a whole other thing if you look. I touch a lot of people like that with music, and they touch me back. For example, popular music touched me. So, I wrote a song like I'd like to hear: it was called *And I Love You So*. Recorded by Perry Como, it became a No 1 record. There's a man who was my mother's favourite singer. My song has reached out. And my album is one of the reasons Garth Brooks – who presented my award at the Hall Of Fame – is doing what he does, besides the fact his mother was a singer. He was informed by American Pie. Mike Mills of REM said that my songs teach you how to write a song – he said *Vincent* is a "perfect" song. So then also you have Buddy Holly, Richie Valens, The Big Bopper – their plane crash touched me, I touched them back. Now they're a part of my life, and I'm a part of their lives. 3 February is called "the day the music died". And then there's The Weavers, and Pete Seeger, and Josh White... it goes back and forth, you see?

Was Pete Seeger your mentor as a youth?

These guys influenced me, and I influenced them. Before it was all over, Pete Seeger was making albums with lots of other instrumentation... because I was. The Weavers did get me started, though. They were like my family, all of them. They taught me how to play. So, when you see me sing *Babylon* onstage, with the audience singing it back in three parts, that calls back to Pete Seeger.

And *I Love You So* has been covered by so many, from Engelbert Humperdinck to Shirley Bassey to Rick Astley...

Yeah, that one cuts across into Country, too. Emmylou Harris sang it. Elvis sang it!

Whereas *Vincent* resonates as more of a precise, delicate performance by yourself...

Ah, well, y'see, you've now got your young people like Ed Sheeran and Ellie Goulding and James Blake – three very different types of singers – who have all done beautiful, flawless performances of that song. That impresses me a lot. That tells me that, even if I might not understand some of the things they do, if they can sing that that way, then they've got a lot of talent.

Does that song catch something of the artistic soul's sensitivity and vulnerability?

Maybe it's a good thing that it goes around and makes other people realise that *they* have sensitivity, too. Not just artists, but everybody. And maybe that song heightens that awareness in people. Having raised two children, school really knocks the creativity out of kids. And by the time they go to college... the colleges now are being run by the corporations. And the corporations want to have dutiful employees

that are brought up in a certain way. So, they're brought up highly politically correct, and with all these other notions, so that they fit into the workplace. College is not college anymore! College should be a place for everybody to say whatever the hell they want to say, and have discussions about it. That's not the case anymore. It's very closed-minded.

You think there's an agenda at play?

Totally! Say something weird, something different! Y'know? Ask a question! Challenge the slogans. People are afraid to challenge the slogans.

In that sweet-sounding lullaby *Wonderful Baby*, there's a dark twist as you sing to the child, "The world has gone crazy, I'm glad I'm not you." And your 2009 album *Addicted To Black*, including a song about Princess Diana being murdered by the media, wasn't all sunshine and roses...

Yes, well, *Run, Diana Run* is not exactly a day at the beach. That's a true song. Nobody ever writes the truth, but that's the truth.

Did you know Prince Harry and Meghan had *And I Love You So* played at their wedding reception?

Then also... they left the country, left the Royal Family, because, I'm sure, of Harry's disgust with the press. And not wanting to expose himself or his wife to that anymore. I can see that. Because I've been through stuff like that. It's like the Diana death reaching forward many decades and exerting this powerful influence on the family still, through her son, and his unwillingness to be subjected to this. They started on her, his wife, with the nasty stuff. The thing is, it's just too bad, in a way, because they all get it. But being that she's half-black, she got it even worse. Had she stayed there, been strong enough, she would've been a fantastic historical figure. But I guess it was just too painful. Any influence now won't be in the context of belonging to the Royal Family, the way it would've been. It

"I TOUCH PEOPLE WITH MUSIC, AND THEY TOUCH ME BACK"



Ups and downs: with Garth Brooks, who cites McLean as an influence; under arrest on domestic violence charges in January 2016; promoting his new album, *Still Playin' Favourites*, October 2020

would've changed everything. She'd be the trend-setter she wants to be. Ach, it's none of my business...

Let's talk about Killing Me Softly With His Song, immortalised by Roberta Flack (and rebooted by Fugees). Wasn't the lyric inspired by watching you in concert?

Yes, it was. But you know [co-writer] Norman Gimbel called me up and threatened me? And called [second co-writer] Lori Lieberman up and threatened her? He said to me, "You don't have anything to do with that song – how dare you say you do!" And this was *40 years later*, right? I said, "What are you on? Are you smoking something?" Because there was an article in *The Daily News*, with him – Gimbel – and [third co-writer] Charles Fox, who writes the melodies, and Lori, who recorded the original version, right? Where the three of them discussed how the song was created. And they told exactly the same story that Lori always tells. Which was that she went to see me play in '71, she liked the song Empty Chairs, and she started writing a poem on a paper napkin about it there and then. She gave the poem to her boyfriend, who was Gimbel at the time, and he put a lot of the poem in a song he was writing. So, she's the third writer of that song, and initially got no credit. So, his attitude was the reason I put that nasty bit on my Wikipedia... no, I mean, on my Facebook. The guy's an asshole! And mean, to boot. He took all the things she wrote, and put them in there, then basically kissed her off, even sued her for breach of contract or something. I mean – he's just a piece of work! So, I just said, "Hey, man, you might get away with that stuff with some people, but you're not getting away with it with me!"

Well, that's slightly tarnished the romance...

Hey, look, the story, the true story, is out there now. Nobody will ever repeat the other story, his story. Lori's story is true. They corroborated it in this article, which I sent to his lawyer at

the time he was threatening me. I said, "Look, man, this is what you said, this is how it got started – I'm just an innocent bystander. And by the way – get lost." And they did. I never heard from his lawyers again. Anyway, he died two years ago. Listen, I'm going to have to go now, for my asthma thing...

Oh, OK. Can I just ask what's coming up for you in 2021? Plenty, I understand?

I've got a world tour, all around – God willing. Let's hope that we can do that. But that's the plan. I'm getting a star on the Hollywood Walk of Fame on 1 February. My new album's out now: it's called *Still Playin' Favourites* [a follow-up to 1973's covers album *Playin' Favourites*]. A lot of group songs with my band, a mix of rock'n'roll and some songs you've heard, some you haven't: it's very interesting. All that is happening. Plus, there's the fact that Universal, who own the first six albums I did – maybe eight – want to come out with some kind of box set, too. So, you're gonna be bombarded with CDs – ha! – when nobody is buying them anymore! Anyway, they'll be out there. There's a very cool documentary about *American Pie* on the way, produced by the guy who did the John Coltrane one, *Chasing Trane*, and then we're looking at putting together a Broadway show, produced by the people who did the Carole King musical, with my life story interwoven with my songs. I mean, the songs are made for it.

Don, your music may yet save more mortal souls. This has been thoroughly entertaining.

I hope I haven't been too caustic or negative. But I say the truth. And you can... y'know... I'm really very hopeful about things, I really am!

Once we get out of this pandemic...

Yeah, that. Look, if I don't catch this thing I gotta do now I'm gonna be in a lot of trouble, cos I'm an asthmatic... Okay, thanks. Bye-bye. 

Still Playin' Favourites is on Time Life.

AND WE LOVE THESE SO

FIVE LONG-PLAYING HIGHLIGHTS



Tapestry (Mediaarts 41-4, 1970, relaunched United Artists UAS 29350, LP, UK, 1972) **£5**

His debut, released in the US a year before Carole King's classic of the same name, introduced a gifted singer-songwriter, with And I Love You So catching the attention of seasoned crooner Perry Como, whose 1973 version proved to be his final hit. Opening track Castles In The Air was McLean's first single, re-recorded in 1981 for another US hit.



American Pie (United Artists 29285, LP, UK, 1971) **£5**

The canonical album went gold within six months. Oddly, McLean cited *Sgt Pepper's* as an inspiration. Aside from the big hits, it features the sublime ballad Crossroads, Empty Chairs and The Grave, which George Michael repurposed in 2003 as an Iraq War protest.



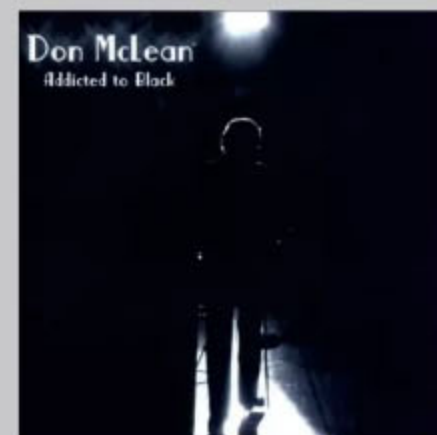
Homeless Brother (United Artists 29646, LP, UK, 1974) **£5**

Erstwhile mentor Pete Seeger joined McLean on the title track of an album packed with references to hobos and boxcars. Arguably McLean's last classic of his imperial phase, the record's rich with beautiful ballads like Winter Has Me In Its Grip and Tangled.



Chain Lightning (EMI International INS 3025, LP, UK, 1978) **£3**

1977's *Prime Time* is the one rapper Drake sampled, but this country-flavoured, Nashville-recorded album delivered Crying, a belated UK No 1, which both Roy Orbison and Brian Wilson acclaimed. A US relaunch followed, and another hit with doo-wop doozy Since I Don't Have You.



Addicted To Black (Proper PRPCD054, CD, UK, 2010) **£2**

Don's first album of original material in 14 years (initially released on his own imprint in the US in 2009) was surprisingly dark. Run, Diana Run castigated the media for killing Princess Di, while several songs sighed with melancholy at the processes of time and ageing. As easy listening goes this was impressively sharp-edged. **CR**



Watching the sky: Deep Purple beside the Starship jet, on their US 1974 tour. The band enjoyed a latterday ascension in 2020, with their highest-charting album since 1984



THE MIGHTY *WHOOSH!*

In 2020, **Deep Purple** enjoyed their most successful album for 36 years in *Whoosh!* It capped a recent run of good form that started with 2013's *Now What?!* and continued with 2017's *Infinite*. All helmed by producer Bob Ezrin, they find the one-time jet-setting hard rock heroes, now in their 54th year, refusing to rest on their considerable laurels, as they declare to **Malcolm Dome**





If you believe all Deep Purple are doing these days is living off past glories, then check out this fact: the band's last two albums – 2013's *Now What?! (No 19)*, and *InFinite (No 6)* four years later – were their best-charting releases in the UK since 1984. Their 2020 album, *Whoosh!* – their 21st studio album – has continued that run of late success, charting at No 4. It's their third LP helmed by Bob Ezrin (feted producer of, among others, Lou Reed, Alice Cooper, Kiss and Pink Floyd) and, say some, their best since '84's Mk 2 comeback *Perfect Strangers*. But vocalist Ian Gillan disagrees.

"I think it's better!" he tells *RC* from his home in Lyme Regis. "That may sound like a bold thing to say, but as far as I'm concerned, the songs are as good, though the difference is that the sound on the new record is better."

Much of the reason for this is down to Ezrin. Gillan is a major fan of the producer. "What he did when he came in was sort out one or two things and those have made a huge difference," he says. "Before that, Deep Purple were like a democracy without a leader. We were always trying not to offend anyone, and that could lead to bad decisions being made. There were times when we'd work on ideas which were, frankly, rubbish, just because none of us were prepared to stand up and say they were awful. Bob removed those obstacles from our path."

"What we needed to do," he adds, "was get back to making music and forget about the songs – they'll take care of themselves. I've always said that Purple were primarily an instrumental band. We can jam all day. But what we needed was someone who could focus what was there. Bob was that person. He is such a magnificent musician in his own right; he could easily be a concert pianist. He'd come down to sessions when we were in writing mode and tell us what he liked and, maybe more importantly, what he didn't like. So we never wasted time on ideas which were rubbish. Bob is the same age as us, has a fantastic reputation and worked with everyone across the musical spectrum from classical to rock. And he has a grasp on technology that far outstrips any of the young hot-shots. Crucially, Bob respects us and we respect him."

Bassist Roger Glover, the band's long-term producer before the arrival of Ezrin,

concur. "When we did the *Songs That Built Rock* tour in 2011/12 with a 38-piece orchestra, that was the period when we became hungry to write new songs and make another album," he opines from his house in Switzerland. "Before then, some members of the band weren't at all keen to make a new album. They didn't think there was any interest from the fans. But I was definite that we're a band who make albums, and I could never see us merely releasing the occasional single. That's not who we are. But we came off that tour revitalised. It was an amazing time for us because it wasn't like a rock band playing with an orchestra. We were a big band – everyone together, a collection of musicians bouncing off one another. Bob Ezrin came to see us in Toronto [12 February 2012] and the performance made a deep impression on him. We had a meeting with him the next day, and he told us that what he loved about the show was our spontaneity – and that's what he wanted to capture when we went in to record *Now What?!*"

One has to wonder what difference Ezrin could have made to the quality of those albums recorded in the early 70s by Purple's iconic Mk 2 line-up (together from 1969-73), such as *In Rock* (1970) and *Machine Head* ('72). Both Gillan and Glover have no doubt about their feelings on the matter.

"These albums are what they are," admits the former. "Nick Blagona, with whom we worked a lot at the time, was a fine engineer but not a producer. However, I doubt having any producer involved would have helped at all. Nobody would have been able to get a word in with Ritchie [Blackmore, guitarist], because he would never have allowed it. Maybe the sound quality could have been better on those albums, but all of us had our own ideas at the time, and I doubt even someone like Bob would have helped."

"I don't believe we needed a producer like Bob on our albums in the 70s," agrees Glover. "I doubt Bob would have added anything. We knew what we were doing and what we wanted. We were happy to produce ourselves and have an engineer like Martin Birch record what we were playing. That's all the albums required."

As far as the bassist is concerned, the arrival of Ezrin has taken some pressure off his shoulders. "Bob is the first world-class

producer we've ever worked with. What he has done is force us to up our game. He doesn't accept anything that's just OK – he expects more from us, and pushes until he gets it. But he isn't a dictator. He does listen to what we all have to say. He's been fantastic for us, and has got a lot more out of the band than maybe would have been the case if I'd carried on as the producer."

"I got to the point where I got fed up with being Deep Purple's producer," Glover admits. "Whenever I would say something with my producer's hat on, they'd still regard me as the bassist. Any band has to be a compromise between all the personalities involved. We're no different. But you can't do a worthwhile mix of anything if you have five voices all raised saying different things. What we needed was someone outside the band who could be objective, and that's where Bob comes in."

"He records us live in the studio and when the mixes happen, he sends all of us what he's doing at every stage and invites comment," he explains. "I think he listens to me because he knows I'm a producer. I'm not sure if he listens to the others, but suspect he does."

"Bob also accepts us for who we are. It's no good asking Ian to sing something that wouldn't fit in with his style. He has his approach and that's the way it has to be. We're all mindful of what Ian does well, and it would be daft for any of us to attempt to change him now. The same applies for all of us. But within this framework, we're very flexible and Bob exploits this in the best possible way."

It's inevitable that, whatever the band release these days, it will be compared, usually unfavourably, to their "glory days" records of 50 years back. But for the current band this seems to offer no fear. "People have said to me that we'll always live in the shadow of Deep Purple's past," admits Gillan. "But I look at it another way. For me, we bask in the sunshine thrown out by what happened before. The current line-up [also featuring drummer Ian Paice – the only member to have been in the band since the start – guitarist Steve Morse – who joined in 1994 – and keyboard player Don Airey, the 'new boy', having only arrived in 2002] doesn't have any pressure from wondering what anyone will think of a



new album as compared to what's gone before. In fact, we're very disrespectful of our past. I mean that in the nicest possible way. So, the legacy of this band isn't a burden to us, it's a reference.

"As a band you have to constantly evolve," Glover sums up. "If you stand still, then you're going backwards. That's not happened to us. I don't feel that what we did with Mk 2 overshadows what we're doing now. There's an inevitability that, whenever a fan gets into a band, they always feel that the first album they hear is great, and that the next one is not quite as good and so on. So, those who got into Purple in the Mk 2 era will always believe it to be the best. But that doesn't worry us."

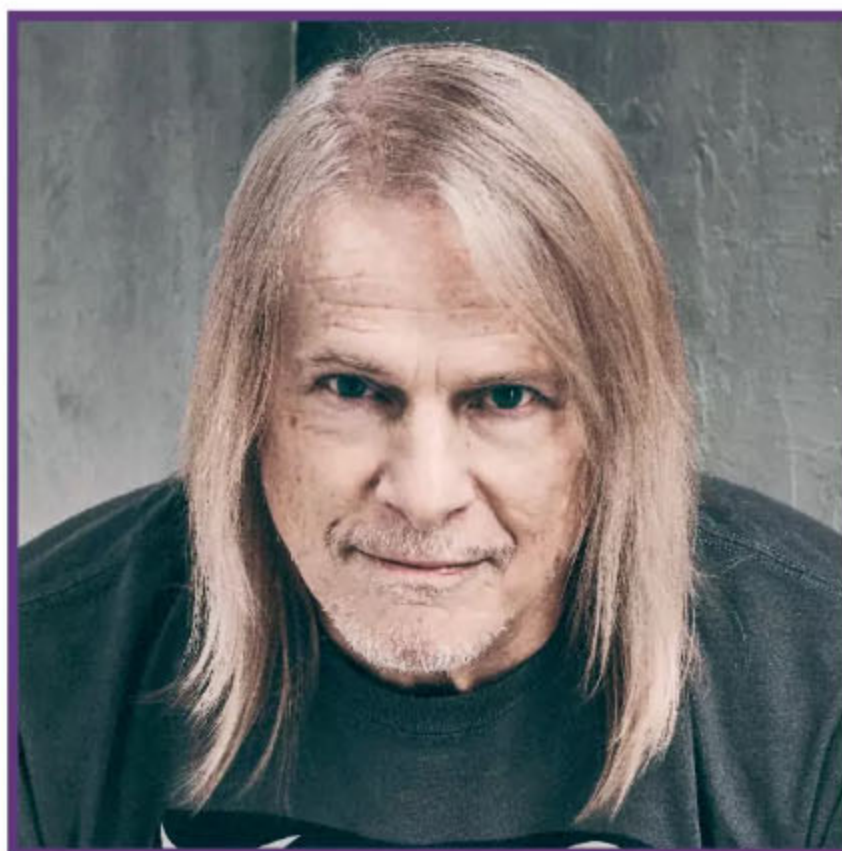
"I GOT FED UP WITH BEING DEEP PURPLE'S PRODUCER THEY ALL JUST SAW ME AS THE BASSIST"

.....

ROGER GLOVER

One thing the band are keen to do is retain the energy and spontaneity of their live performance. Which is why they don't spend months in the studio. "We never do more than one or two recording takes of anything," reveals Glover. "I recall Jon Lord telling me that he would never do more than two takes for any keyboard solo. He uses the first one as run-through and then goes for it on the second one. His attitude was that, if you carry on doing take after take, then you start to think about what you're playing and lose that sense of excitement."

"One thing I've had to learn," he adds, "is to let things go when it comes to making an album. I recall being on a train with Jon after we'd done *In Rock* and saying to him that I felt it could have been better. He just looked at me and replied, 'No. It couldn't. If it could have been better then it would have been better.' Simple as that. And he was right. You just have to accept that an album is done."



Over. It's finished and there's no need to tinker with it any more. So even though the release of this album was postponed by a couple of months, I was never tempted to try and re-record or remix anything. It was finished and that was an end to it."

The singer emphasises Purple's jamming approach and marvels at their virtuosic skills. "It's truly amazing to sit back and listen to the way these four people play music," he says. "They'll range from light jazz to heavy riffs and they do it all brilliantly. That's the thing about Deep Purple – we've always had incredible musicians. I remember on *Infinite*, I came into the studio one day and Bob said to me, 'Listen to this.' He'd asked them to come up with an intro for *Uncommon Man*, and the four of them had simply gone straight into the studio and played this remarkable piece. Even Bob was in awe with what they did."

"This amazing musicianship goes back to the start of the band," he continues. "When I first heard *The Book Of Taliesyn* [the second album from the band's original line-up, released in 1968], I was totally taken aback by how good they were. I thought, 'I want to be in a band like this.'"

For *Whoosh!*, the five members began with writing sessions in Germany, as Glover outlines. "We came up with 15 or 20 pieces there, over a period of nine days," he recalls. "I had these recorded digitally, so that I could listen back to what we had as songs were assembled. The one problem I had was that we seemed to have nothing heavy in there. That worried me. But then we came up with *Drop The Weapon*, which fit into the heavy category. It was only then that I then believed we had a well-rounded album. Ian Gillan and I rented a cottage in Nashville [where the album was recorded] to work on the lyrics. Bob is a songwriter as well as a producer, so he made suggestions as we went along. And some of these we took on board."

The lyrical inspiration for this album came from what was happening at the time, which was the spring of 2019.

"We rented that cottage on the Cumberland River in Nashville," Gillan says. "It was opposite the Grand Ole Opry and every night you had the sounds from that hall wafting over. That was interesting."

[Meanwhile] in London, kids were regularly dying from knife wounds and nobody was doing anything about it. This was so horrific. And all you got were the usual political manoeuvrings and platitudes. Nobody was doing anything about it. These kids were being used by their elders to deliver drugs and were being killed as a result. So that inspired *What The What*. It's not me preaching or being at all political, because that's not the way I write. I'm not at all political. All I was doing in that song was putting an arm round these kids like an older brother. I felt genuinely angry.

"It was also," he furthers, "a time when Extinction Rebellion were launching their protests. My daughter was involved, gluing herself under a truck. That made a big impression on me, and inspired some of the other lyrics here. And then there's *No Need To Shout*. I wrote that about a politician. Before people try to guess to which one, let me add that it's about a generic politician. But it can fit so many of them, as you'll understand if you read the words!"

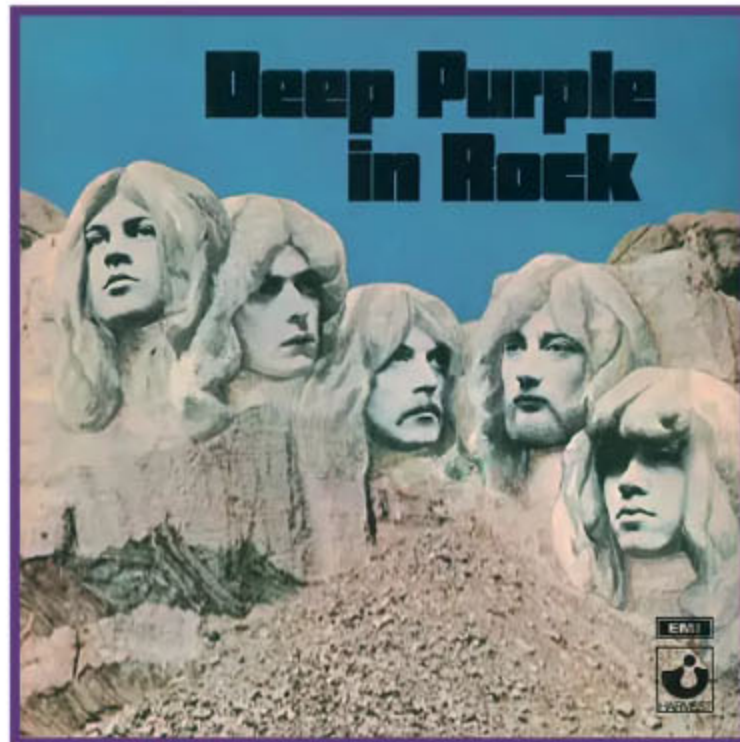
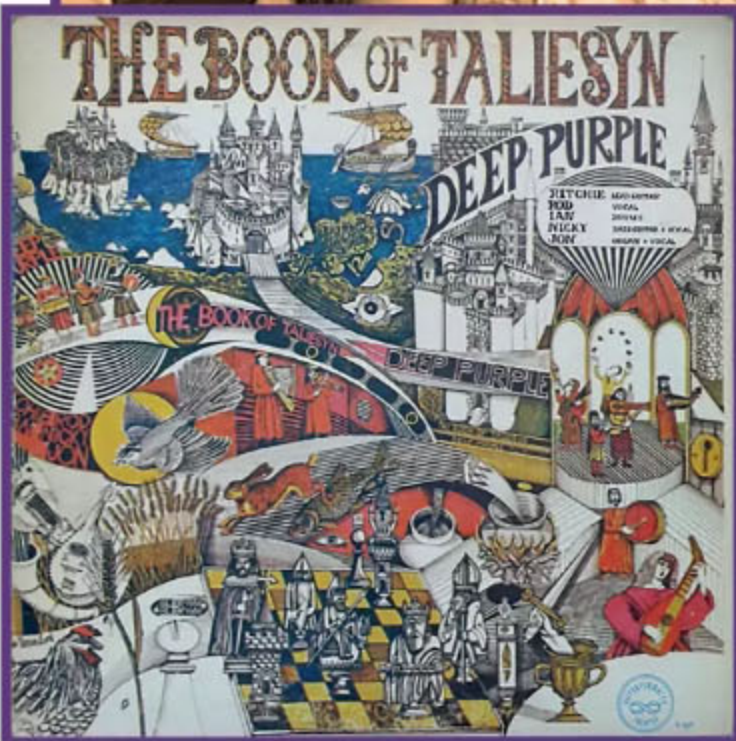
For Gillan, lyrical ideas can come from anywhere. "I'm prepared to write anything, though maybe I'd draw the line at something I felt was too intimate. My style is certainly enigmatic. I like to puzzle people, even though I'm sure everyone knows what I'm talking about. My aim is always to provoke and make listeners stop and think. Of course, not every song is serious, and I love injecting humour into what I do."

Given that none of the band are spring chickens (Morse is the "youngster" at 66), is *Whoosh!* likely to be their last album? It's a question that vexes Glover, because he can't be sure. "I think this will probably be our last studio album. but that's just my opinion. And yet I do believe we can carry on writing if we want, so who knows? There's still a lot we're capable of doing."

"Look," he says, brutally honest, "at our age any one of us could drop down dead at any time. But there again, you could say that even about people in their 30s. But we're aware time isn't on our side. I wouldn't rule out anything with this band, though. I came up with the title 'Whoosh!', because it seems our career has flown past so quickly. So, if we do a further album, then perhaps we should call it *Splat!* As our career comes crashing down to earth, ha!"

This line-up of Purple has longevity on its side. So far, the five have been together for 18 years and five studio albums. No other incarnation in this classic band's history can claim such stability. "It's not something any of us think about or acknowledge," shrugs Gillan. "But we are a cohesive unit. There's a great camaraderie between all of us and we share a wicked sense of humour. That's important for musicians in a band. It helps a lot when you're forced together for long periods."

"What we've all done is adapt the way we perform to suit our advancing years," he muses. "I'm delighted with the way my voice



Purple patches (clockwise from top left): Episode 6 featuring Roger Glover and Ian Gillan (far left and far right), 1967; Deep Purple's classic Mk 2 lineup (clockwise from top left), Jon Lord, Ritchie Blackmore, Ian Gillan, Ian Paice, Roger Glover; Deep Purple in 2017 – Glover, Don Airey, Gillan, Steve Morse, Paice; Ritchie Blackmore at the time of Purple's 1984 reformation; on tour in the UK, February 1973; Lord and Glover onstage around the release of *In Rock*, 1970

started to alter when I was 50. This is exactly the way I wanted to sound. Steve has had problems with his wrist for a while now. But I believe he's playing better than ever – his solo on Man Alive from the new album I honestly would say is the best guitar solo I've ever heard. It blows me away."

When the band do finally get back out on the road – and that won't now be until May 2021 at the earliest, thanks to Covid-19 – they will certainly introduce some new material into the live set.

"As a musician, dealing with all the restrictions caused by the pandemic hasn't been too bad," insists Gillan. "You're used to waiting around for ages for things to happen. Of course, it's not at all good to have no way of going out and touring the new album. But I have been keeping productive."

"Once we start to assemble the song-list for the tour, then I suspect we'll look to introduce three or four from *Whoosh!* Certainly no more," he teases. "There are other, comparatively newer tracks which have become fan favourites. For instance, Uncommon Man [from *Now What?!*] is an integral part of the live presentation – it always receives a massive reaction. We also want to bring in a couple of more obscure pieces of older material. Obviously, you want to feature new stuff, but to try and do loads won't work with the audience. You have to balance them against the classics, such as Smoke On The Water, which I'd never want to sideline. We're lucky that it's never played the same way twice. That's the other key ingredient in our show: improvisation. We always ensure room is left for this to happen onstage."

Glover feels there's a need to freshen up the band's live set. "We've been doing the same ones now for a few years," he says of their "safe" choices. "I want to change this, but we're essentially a lazy band and if we did something we've not done for a while then it would mean a lot more rehearsing and that could be a problem to organise."

"We could even," it occurs to him, "go so far as to ask fans to vote for the songs they want to us to play live. We could be very sneaky here and just pick the ones we want to play and claim they received the most votes. But that would be cheating!"

As for the possibility of a live album from the 2021 tour, Gillan isn't at all positive. "I don't like live albums. They lack that level of excitement you get from being there. You know what's going to happen all the way through. It's like watching a football match being replayed on TV when you were there in person. I don't see the point of it."

Deep Purple may be the grand old men of hard rock, but they are attracting younger fans, boosted by a succession of young bands citing them as an influence, as well as the patronage of Metallica drummer Lars Ulrich, who inducted Purple into the Rock And Roll Hall Of Fame in 2016.

"It's very gratifying to see all these bands mentioning us as an inspiration," enthuses

Gillan. "But we've been attracting younger fans for a while. They give us an injection of energy. We look out now at our audience and the older fans are ranged around the outside, usually sitting down, while the young ones are standing in front of the stage."

"I've always followed the maxim," he reflects, "that you should never want to be fashionable. If you are, then you can be sure that the next day you'll be out of fashion. Deep Purple have never tried to second-guess what people want, nor what the media will say is happening. We just do what we do, and that is what comes naturally."

Glover emphasises, "Deep Purple were never a band looking for success. When I was in Episode Six from 1965-9, we were desperate for a hit single. We'd have recorded anything if it could give us chart success. But with Purple that was never a consideration. All we wanted to do was make good music. Commercial success didn't mean anything to us. If you like us, then fine. If you don't like us, that's fine as well. Just don't be indifferent to the band!"

"WE'LL CARRY ON UNTIL WE PHYSICALLY CANNOT MAKE IT ONTO THE STAGE ANYMORE" IAN GILLAN

"We never got played on the radio during the Mk 2 period, but so what? It didn't interest us at all. That's not what drove the band in the 70s. And still doesn't. We love to be experimental and try different approaches. We're not constrained by any formula."

This tour, which began on 13 May 2017, has been dubbed *The Long Goodbye*. And there's more than a hint of sarcasm in that choice of phrase, as Gillan underlines.

"Look at all these bands who announce final tours and keep coming back for more. Status Quo did their *End Of The Road Tour* in... was it 1984? And they're still on the road. I wouldn't want us to do anything like that. As far as I'm concerned, we'll carry on until we physically cannot make it onto the stage anymore, or people don't want to see us. I doubt we'll do a last ever show. Or at least I can't see us announcing that sort of thing. Promoters are always looking for ways to sell tickets, and before we started touring three years ago, we were being pushed to announce this was to be our farewell tour, so that the ticket sales would get a boost. That's when I came up with the idea of naming it *The Long Goodbye*. Unfortunately, the irony was lost on so many, who keep asking when it will end. The answer is... how long is a piece of string?!"

"I have no idea how long this band will go on for," Glover muses. "I hope we don't announce one final show and go out with a

massive finale. I'd rather we just stopped without telling anybody that it was over."

Glover admits he'll miss Purple if and when the day comes when things draw to a close. "What will I do?" he asks, reasonably enough. "The last time I had what is known as a 'proper job' was when I was 19 years old, and that was well over 50 years ago [he was born in 1945]. All I've ever known since, with Episode Six, Deep Purple and Rainbow, was being in a band. There are a lot of people I'd love to work with, though. One is Ry Cooder, but why would he want to work with me? I'm not sure what I could bring to this partnership."

Jon Lord once said he believed the best way for Purple to end would be with a special day at a sound-stage like Shepperton Studios, with every living musician who has ever been in the band participating in a celebratory occasion, which would be filmed. In Lord's absence (he died in 2012), is this even being considered? Glover reckons you shouldn't hold your breath.

"I have seen those comments before from Jon – I'm not sure he ever thought it through properly," he says. "My direct answer is that it will never happen. I suppose if we wanted to do it, it could be arranged. But why would we want to? Apart from all the egos that will be involved, this would be no more than a nostalgia trip, and that's the last thing we'd want to highlight now. We're happy to be able to make fresh music and release it, and then go out on tour to play these new songs live. We don't want to wallow in the past. Nostalgia has its place, of course, but I'd rather leave all that until the band comes to an end. And who knows when that will be?"

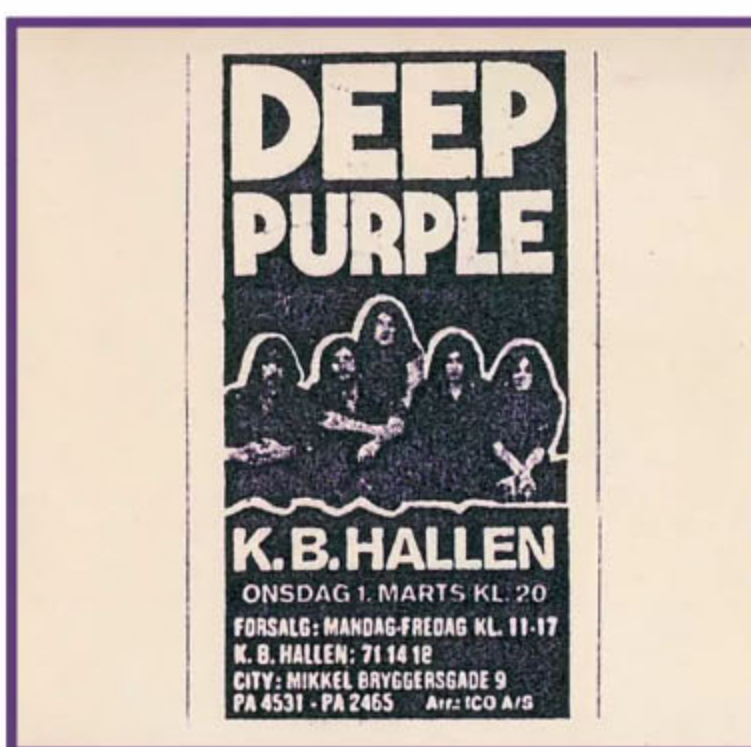
What matters currently is *Whoosh!*, showcasing a band on top of their game and continuing the rejuvenation overseen by Ezrin.

"We've undergone a renaissance with Bob," Glover acknowledges. "Before this, we never charted anywhere. But now we're enjoying a lot of success across Europe and are even back in the US chart. It just feels like we can now go on and on."

"I don't believe using the word 'renaissance' is overstating what Bob has meant to us and what he has done for our music," concludes Gillan. "In my mind we've made an album to be proud of, one good enough to stand alongside anything from our catalogue. What matters is whether we as a band are satisfied with it. We are!" RC

Whoosh! is on earMUSIC. Tickets for Deep Purple's rescheduled dates for 2021 (with special guests Blue Öyster Cult) are available from www.aegpresents.co.uk

Thanks to Simon Robinson at Darker Than Blue (<https://darkerthanblue.wordpress.com/>) for help with images. Simon co-authored Wait For The Ricochet, the story of Deep Purple In Rock, and will be releasing Fire In The Sky, detailing the history of Machine Head, in 2021. See <https://easyontheeyebooks.wordpress.com/>



DEEP PURPLE SELECT UK DISCOGRAPHY. By Joe Geesin

UK SINGLES

68 Parlophone R 5708
68 Parlophone R 5745
68 Parlophone R 5763
69 Harvest HAR 5006
70 Harvest PSR 325

70 Harvest HAR 5020
71 Harvest HAR 5033
71 Harvest HAR 5045
72 Purple PUR 102
74 Purple PUR 117
76 Purple PUR 130
77 Purple PUR 132

79 Harvest HAR 5178
79 Harvest 12 HAR 5178
80 Harvest HAR 5210
85 Polydor POSP 719
85 Polydor POSPP 719
85 Polydor POSPX 719
85 Polydor POSPX 749
85 Harvest 12 HAR 5233
85 Harvest 12 HAR 5234
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85 Harvest PSR 474
87 Polydor POSP 843
87 Polydor POSPP 843
87 Polydor POSPX 843

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91 RCA PT 49224

91 RCA PT 491212

91 RCA PD 49226
93 BMG/RCA DP 001

95 EMI 7243 8 82214 67

11 EMI 266987 8 HAR 5304
12 EMI PURRSD 138
13 EarMusic 0208664 ERE

13 EarMusic 0208665 ERE
13 EarMusic 0210271 ERE

13 EarMusic 0208823 ERE

13 EarMusic 0208824 ERE
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13 EarMusic 0208942 ERE

13 EarMusic 0208943 ERE
17 EarMusic 0211853 EMU

17 EarMusic 0211854 EMU

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17 EarMusic 0212280 EMU

20 EarMusic 0214891 EMU

EPs

77 Purple PUR 135
04 Purple PUR 209
78 Purple PUR 137
80 Harvest SHEP 101

STUDIO ALBUMS

68 Parlophone PMC 7055

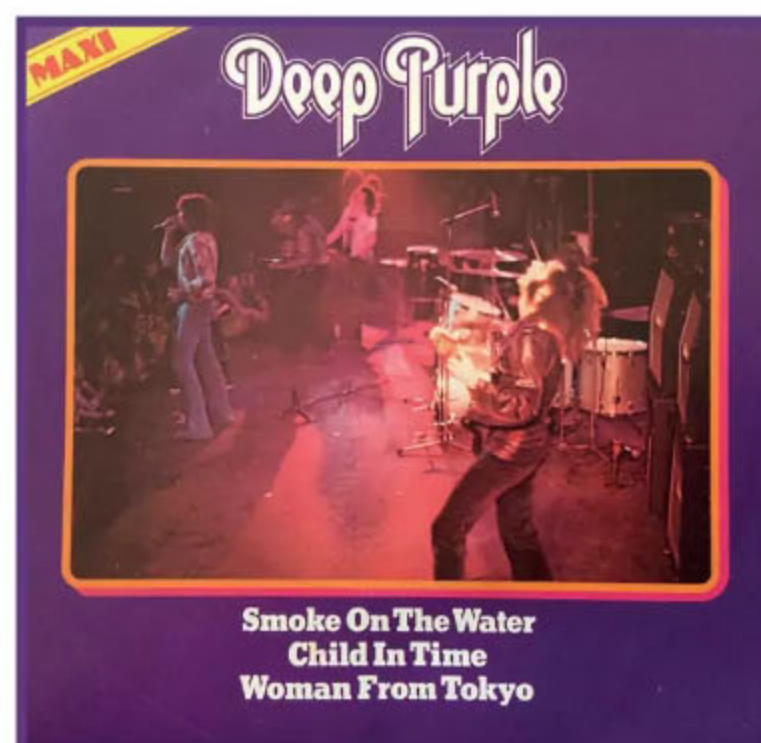
Hush/One More Rainy Day (7", some promo p/s).....£40/£400
Kentucky Woman/Wring That Neck (7", withdrawn).....£65
Emmaretta/Wring That Neck (7").....£40
Hallelujah (I Am The Preacher)/April Pt 1 (7", some promo p/s) £35/£275
Concerto 1st Movement (Edit)/Concerto 2nd Movement (Edit)
(7", demo, possibly some commercial release)£40
Black Night/Speed King (7").....£6
Strange Kind Of Woman/I'm Alone (7").....£6
Fireball/Demon's Eye (7").....£6
Never Before/When A Blind Man Cries (7").....£6
Might Just Take Your Life/Coronarias Redig (7").....£8
You Keep On Moving/Love Child (7")£8
Smoke On The Water/Woman From Tokyo/Child in Time
(7", 10,000 with p/s)£8
Black Night/Strange Kind Of Woman (7", p/s)£5
Black Night/Strange Kind Of Woman (12", p/s)£8
Black Night/Speed King (Live) (7", reissue, p/s)£5
Perfect Strangers/Son Of Alerik (7", p/s)£3
Perfect Strangers/Son Of Alerik (7" picture disc, 2000-only)£10
Perfect Strangers/Son Of Alerik (12", p/s, Pete Frame family tree).....£8
Knocking At Your Back Door/Perfect Strangers (12", p/s)£6
Black Night/Speed King/Into The Fire (12", p/s)£10
Strange Kind Of Woman/I'm Alone/ Highway Star (12", p/s)£10
Fireball/Demon's Eye/Anyone's Daughter (12", p/s)£10
Smoke On The Water/Child In Time/Woman From Tokyo (12", p/s)£3
Smoke On The Megamix/Mixed Alive (7")£10
Call Of The Wild/Strangeways (7", p/s).....£3
Call Of The Wild/Strangeways (12", picture disc).....£12
Call Of The Wild/Strangeways (12", initially with sew-on patch,
six variant designs)£12/£6
Hush ('88 re-recording)/Dead Or Alive (7", p/s)£6
Hush ('88 re-recording)/Dead Or Alive (7" blue vinyl, stickered p/s)£8
Hush ('88 re-recording)/Dead Or Alive/Bad Attitude (12", gatefold p/s)£8
Hush ('88 re-recording)/Dead Or Alive (CD)£12
Bad Attitude/Black And White/Unwritten Law/Strangeways
(CDVideo)£25
King Of Dreams (Edit)/Fire In The Basement (7", p/s).....£4
King Of Dreams (Edit)/Fire In The Basement
(7" shaped picture disc, insert)£7
King Of Dreams (Edit)/Fire In The Basement/King Of Dreams
(LP Version) (12", p/s)£4
King Of Dreams (Edit)/Fire In The Basement/King Of Dreams
(LP Version) (CD).....£4
Love Conquers All/Truth Hurts (7", p/s)£2
Love Conquers All/Truth Hurts/Slow Down Sister
(7" shaped picture disc)£12
Love Conquers All/Truth Hurts/Slow Down Sister
(12", poster sleeve)£6
Love Conquers All/Truth Hurts/Slow Down Sister (picture CD)£4
Any/Time To Kill (Excerpt)/The Battle Rages On (Excerpt)/
Talk About Love (Excerpt) (CD, promo sampler).....£12
Black Night (Remix)/Black Night (Original Mix)/Speed King
(12", p/s, purple vinyl, numbered)£8
Hush (1969 BBC Session)/Speed King (1969 BBC Session) (p/s).....£20
Smoke On The Water/Smoke On The Water (p/s, purple vinyl)£15
All The Time In The World (Edit)/Hell To Pay (Edit)/
Perfect Strangers (Live)/Rapture Of The Deep (Live) (CD)£8
Hell To Pay/All The Time In The World (Edit) (7", p/s, red vinyl)£15
Out Of Hand/Apres Vous (instrumental)/Lazy (Live)/Hell To Pay
(instrumental) (RSD white vinyl 10")£25
Vincent Price/First Sign Of Madness/The Well Dressed Guitar/
Wrong Man (Live)/Vincent Price (Video) (enhanced CD)£10
Vincent Price/First Sign Of Madness (7", p/s, clear vinyl)£15
Vincent Price/First Sign Of Madness
(promo 7", p/s, red vinyl, 500-only)£15
Above And Beyond/Things I Never Said/Space Truckin' (Live)/
Green Onions - Hush (Live) (CD)£6
Above And Beyond/Space Truckin' (Live) (7", p/s, purple vinyl)£10
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Hip Boots (CD)£6
Time For Bedlam/Uncommon Man (instrumental)/Paradise Bar/
Hip Boots (Rehearsal) (10", p/s)£18
All I Got Is You/Simple Folk/Above And Beyond (instrumental)/
Time For Bedlam (1st Take)/Highway Star (Live) (12", p/s).....£10
All I Got Is You/Simple Folk/Above And Beyond (instrumental)/
Time For Bedlam (1st Take)/Highway Star (Live) (CD)£5
Johnny's Band/In & Out Jam/Strange Kind Of Woman (Live)/
The Mule (Live)/Hell To Pay (Live) (CD)£5
Throw My Bones/Man Alive/The Power Of The Moon (10", p/s)£8

NEW LIVE AND RARE (purple vinyl, p/s, 15,000-only)£12
NEW LIVE AND RARE (CD)£10
NEW LIVE AND RARE Volume 2 (p/s).....£10
NEW LIVE AND RARE Volume 3 (p/s, solid or pushout centre)£10

SHADES OF DEEP PURPLE (LP, mono, also stereo PCS 7055,
yellow/black label with "Sold In UK..." text).....£600/£400

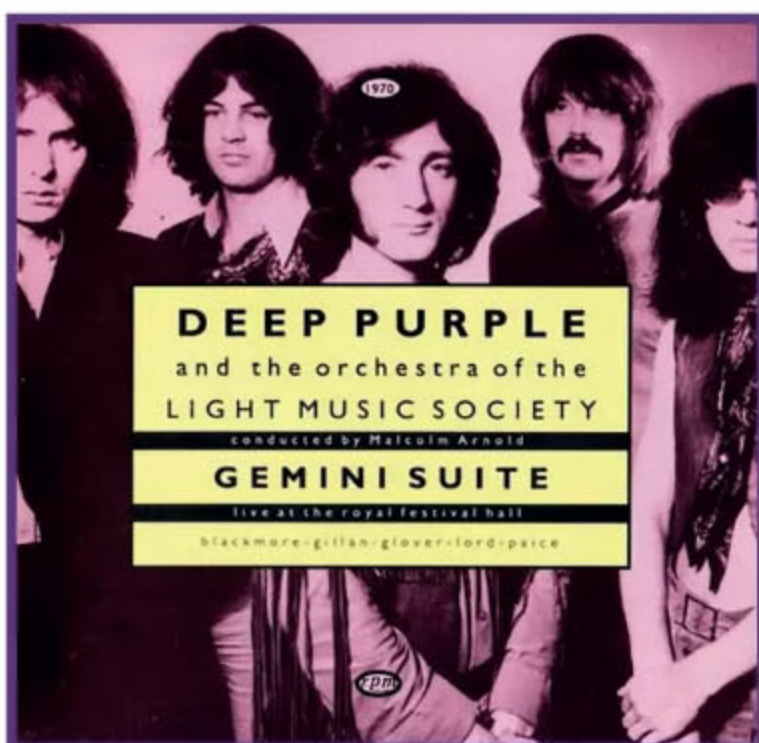
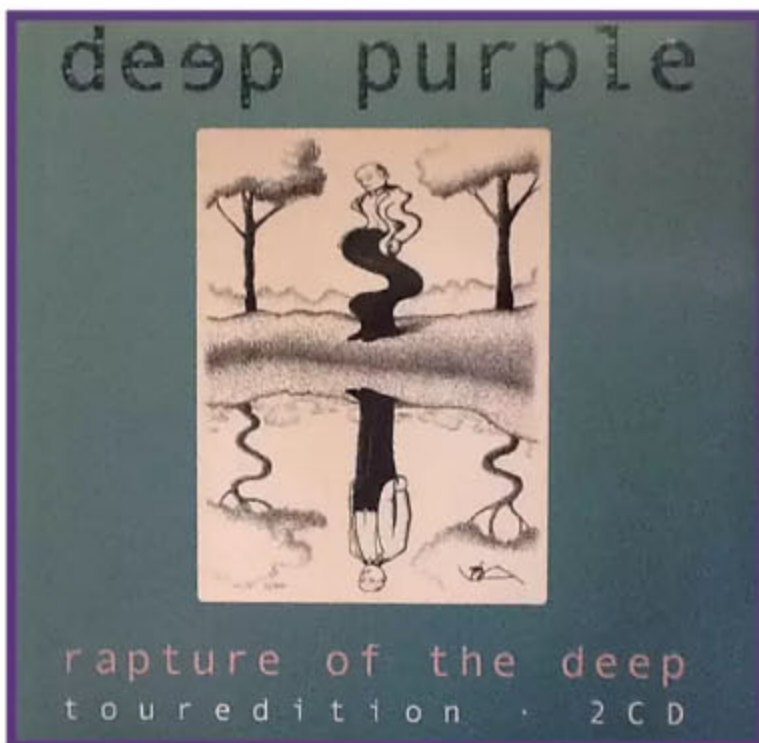


Deep Purple, the Mk 2 lineup, in 1969: "Commercial success didn't mean anything to us"



- 69 Parlophone PCS7055
- 80 Harvest SHSM 2016
- 97 EMI LPCENT 25
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- 69 Harvest SHVL 751
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- 95 EMI DEEPP 1
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- 74 Purple Q 4 TPS 7504
- 85 EMI EJ 26 0345 0
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- 97 EMI CD DEEPP 3
- 03 EMI 5386012
- 12 EMI 50999 463275 12
- 12 EMI TPSAD 7504
- 18 Universal/Purple TPSA 7504
- 73 Purple TPSA 7508
- 00 EMI 7243 521 6072 3
- 18 Purple/Universal TPSA 7508
- 74 Purple TPS 3505

- SHADES OF DEEP PURPLE** (LP, stereo re-press, laminated sleeve, white/ black label)£40
- SHADES OF DEEP PURPLE** (LP, "doll-limb" sleeve, withdrawn)£225
- SHADES OF DEEP PURPLE** (180g LP, yellow/black label)£40
- SHADES OF DEEP PURPLE** (CD, remastered, bonuses).....£12
- THE BOOK OF TALIESYN** (LP, laminated gatefold sleeve, with "Sold In UK..." text over four lines – later five – third pressing, no text).....£200/£75/£40
- THE BOOK OF TALIESYN** (LP, laminated gatefold sleeve, EMI logo, Ernest J Day printing credit)£35
- THE BOOK OF TALIESYN** (LP, laminated gatefold sleeve, EMI logo, Garrod & Lofthouse printing credit).....£15
- THE BOOK OF TALIESYN** (180g LP, remastered, gatefold sleeve, stickered PVC outer).....£20
- THE BOOK OF TALIESYN** (CD, remastered, bonuses)£12
- DEEP PURPLE** (LP, laminated gatefold sleeve, no EMI label logo, later pressings with EMI logo)£160/£25
- DEEP PURPLE** (LP, laminated gatefold sleeve, non-EMI pressing with indented groove around spindle hole)£20
- DEEP PURPLE** (CD, remastered, bonuses).....£12
- IN ROCK** (LP, laminated gatefold sleeve, "The Gramophone Co..." text around label rim, no EMI logo, sleeve "Printed and Made by Garrod & Lofthouse Ltd")£100
- IN ROCK** (LP, laminated gatefold sleeve, with EMI label logo)£20
- IN ROCK** (LP, picture disc, poster).....£25
- IN ROCK** (2LP, remastered, six bonuses, purple vinyl, gatefold sleeve, inners)£35
- IN ROCK** (CD, remastered, six bonuses, custom case with printed signatures)£15
- FIREBALL** (LP, textured gatefold sleeve, thick card with deep texturing, one-piece manufacture, lyric insert)£125
- FIREBALL** (LP, gatefold sleeve, thinner card with light or no texturing, two-piece manufacture, lyric insert)£18
- FIREBALL** (LP, picture disc, poster)£25
- FIREBALL** (2LP, remastered, nine bonuses, gatefold sleeve, inners, print).....£30
- FIREBALL** (CD, remastered, nine bonuses, slipcase)£12
- MACHINE HEAD** (LP, laminated gatefold sleeve, lyric insert, date code 7204 on sleeve, no EMI credit on label, outer rim of label for first pressings has "The Gramophone Co. Ltd" at 11 o'clock and "Made In Great Britain" at 6 o'clock on label)£100
- MACHINE HEAD** (LP, laminated gatefold sleeve, quadrophonic mix)£60
- MACHINE HEAD** (LP, picture disc, poster).....£25
- MACHINE HEAD** (2LP, purple vinyl, gatefold sleeve, insert, remastered/remixed, 11 bonuses,)£40
- MACHINE HEAD** (2CD, remastered/remixed, 11 bonuses)£12
- MACHINE HEAD** (SACD)£15
- MACHINE HEAD** (180g LP, gatefold sleeve, bonus 7")£20
- MACHINE HEAD** (4CD/DVDA)£55
- MACHINE HEAD** (LP, gatefold sleeve, purple vinyl).....£22
- WHO DO WE THINK WE ARE?** (LP, laminated gatefold sleeve, with "File under popular: Pop groups", lyric insert, "The Gramophone Co" label rim).....£50
- WHO DO WE THINK WE ARE?** (CD, remastered, bonuses)£12
- WHO DO WE THINK WE ARE?** (LP, gatefold sleeve, purple vinyl)£22
- BURN** (LP, first pressing with "The Gramophone Co" label rim)£40



- 74 Purple TPS 3505
- 74 Purple TPS 3505
- 04 EMI 7243 4 73592
- 04 EMI 7243 4 73592 2 4
- 18 Purple/Universal TPS 3505
- 20 Purple/Universal TPS 3505
- 74 Purple 3508
- 09 EMI/Purple TPSD 3508
- 09 EMI/Purple TPSX 3508
- 16 EMI/Purple TPSX 3508
- 75 Purple TPSA 7515
- 90 EMI/Purple TPSX 7515
- 10 EMI/Purple TPSD 7515
- 18 Purple/Universal TPSA 7515
- 84 Polydor POLH 16
- 84 Polydor POLHP 16
- 84 Polydor 823 777 2
- 84 Polydor DEEP 1 A
- 99 Polydor 546 045
- 86 Polydor DEEP 2A
- 87 Polydor POLH 32
- 87 Polydor 831318 2
- 99 Polydor 546 162 2
- 90 BMG RCA 2421
- 90 BMG RCA 2421
- 13 Hear No Evil HNE CD 021
- 93 BMG/RCA 74321 15420
- 93 BMG/RCA 74321 15420 2
- 13 RCA/Music On Vinyl MOVLP 668
- 96 BMG 7 4321 33802 2
- 11 RCA/Music On Vinyl MOVLP361
- 98 EMI 495 306 2
- 03 EMI 7243 5 91048 1 2
- 03 EMI 7243 5 91049 2 8
- 05 Edel 0165542 ERE
- 05 Edel 0165762 ERE
- 06 Edel 0169342 ERE
- 06 Edel 0169352 ERE
- 14 Edel 0209815 ERE
- 13 EarMusic 0208578 ERE
- 13 EarMusic 0208486 ERE
- 13 EarMusic 0208577 ERE
- 13 EarMusic 0209064 ERE
- 17 EarMusic 0211848 EMU
- 17 EarMusic 0214725 EMU
- 17 EarMusic 0211890 EMU
- 17 EarMusic 0211849 EMU
- 17 EarMusic 0212395 EMU
- 20 EarMusic 0214757 EMU
- 20 EarMusic 0214135 EMU
- 20 EarMusic 0214756 EMU
- 20 EarMusic 0214764 EMU
- 20 EarMusic 0214755 EMU

SELECTED UK LIVE & OTHER ALBUMS

- 70 Harvest SHVL 767
- 02 EMI 07243 541006 2 8
- 02 Harvest/EMI 5410092
- 02 Harvest/EMI 5410129
- 72 Purple TPSP 3511/12
- 72 Purple TPSP 3511/12
- 93 EMI CDEM 1510
- 98 EMI 8578641
- 14 Purple 3769640
- 14 EMI/Purple 3769638
- 14 Purple 3769654
- 18 Purple/Universal TPSA 7515
- 76 Purple TPSA 7517
- 90 EMI CDP 7 93796 2
- 18 Purple/Universal TPSA 7517
- 77 Warners P 10370 W
- 18 Purple/Universal TPS 3514
- 80 Harvest SHDW 412
- 92 EMI CDEM 1434
- 82 Harvest SHSP 4124
- 07 EMI 5003582
- 88 Polydor PODV 10 835 897 1
- 88 Polydor 835 897
- 99 Polydor 546 128 2
- 88 Connoisseur DP VSOP LP 125
- 88 Connoisseur DP VSOP CD 125
- 13 EarMusic 0208677 ERE
- 91 Connoisseur DP VSOP LP 163
- 91 Connoisseur DP VSOP CD 163

- BURN** (LP, later pressing with "EMI Records" on rim of label, with/out -1U matrices).....£25/£15
- BURN** (LP, hybrid pressing with "The Gramophone Co" Side One label rim and "EMI Records" Side Two label rim)£30
- BURN** (2LP, remastered)£30
- BURN** (CD, remastered, five bonuses, slipcase)£15
- BURN** (LP, purple vinyl)£22
- BURN** (LP, orange vinyl)£20
- STORMBRINGER** (LP, "EMI Records Ltd" on label rim, "7411 Garrod & Lofthouse" on bottom right of sleeve).....£20
- STORMBRINGER** (2LP, bonuses, gatefold sleeve, inners)£20
- STORMBRINGER** (CD/DVDA, bonuses, slipcase).....£18
- STORMBRINGER** (2CD, quad mix in stereo)£18
- COME TASTE THE BAND** (LP, laminated gatefold sleeve, inner)£15
- COME TASTE THE BAND** (2CD, extra tracks, slipcase)£15
- COME TASTE THE BAND** (2LP, gatefold sleeve)£25
- COME TASTE THE BAND** (LP, purple vinyl, gatefold sleeve)£22
- PERFECT STRANGERS** (LP, inner)£12
- PERFECT STRANGERS** (LP, picture disc, bonus track, die-cut sleeve).....£18
- PERFECT STRANGERS** (CD, bonus track)£8
- DEEP PURPLE INTERVIEW** (LP, one-sided promo, numbered/stickered generic white sleeve).....£20
- PERFECT STRANGERS** (CD, remastered, bonuses).....£12
- THE HOUSE OF BLUE LIGHT INTERVIEW** (LP, promo only, plays same both sides, stickered generic black sleeve).....£18
- THE HOUSE OF BLUE LIGHT** (LP, inner)£10
- THE HOUSE OF BLUE LIGHT** (CD, six extended tracks)£20
- THE HOUSE OF BLUE LIGHT** (CD, remastered/edited).....£8
- SLAVES & MASTERS** (LP, inner).....£15
- SLAVES & MASTERS** (CD).....£8
- SLAVES & MASTERS** (CD, with bonuses)£8
- THE BATTLE RAGES ON** (LP, inner).....£45
- THE BATTLE RAGES ON** (CD)£15
- THE BATTLE RAGES ON** (180g LP)£20
- PURPENDICULAR** (CD)£12
- PURPENDICULAR** (2LP, bonus track, later on purple vinyl)£25/£40
- ABANDON** (CD)£10
- BANANAS** (LP, gatefold sleeve, inner).....£50
- BANANAS** (CD)£12
- RAPTURE OF THE DEEP** (CD).....£10
- RAPTURE OF THE DEEP** (CD, in can, bonus track)£12
- RAPTURE OF THE DEEP** (2CD).....£15
- RAPTURE OF THE DEEP** (2CD/DVD)£18
- RAPTURE OF THE DEEP** (2LP, gatefold sleeve)£22
- NOW WHAT?!** (2LP, gatefold sleeve, inners).....£20
- NOW WHAT?!** (CD)£8
- NOW WHAT?!** (CD/DVD).....£12
- NOW WHAT?! GOLD EDITION** (2CD, inc The Live Tapes)£18
- INFINITE** (CD)£8
- INFINITE** (2LP)£18
- INFINITE** (CD/DVD/2LP/3 x 10" blue, white, clear The Now What?! Live Tapes Vol 2, T-shirt, prints, box).....£45
- INFINITE** (CD/DVD)£15
- INFINITE – THE GOLD EDITION** (2CD, gatefold card sleeve)£15
- WHOOSH!** (CD)£10
- WHOOSH!** (CD/DVD).....£12
- WHOOSH!** (CD/DVD, HMV edition, three bonuses)£14
- WHOOSH!** (2LP, clear, glow-in-the-dark variants).....£18/£18
- WHOOSH! SPECIAL EDITION** (2LP/CD, 3 x 10" coloured vinyl *Infinite* Live Recordings Vol 2, prints, T-shirt, box)£30

- CONCERTO FOR GROUP AND ORCHESTRA** (LP, laminated gatefold sleeve, no EMI logo on label, later with logo)£75/£25
- CONCERTO FOR GROUP AND ORCHESTRA** (2CD, remix, slipcase)£15
- CONCERTO FOR GROUP AND ORCHESTRA** (2SACD)£20
- CONCERTO FOR GROUP AND ORCHESTRA** (DVDA)£15
- MADE IN JAPAN** (2LP, gatefold sleeve, "Gramophone Co" label rim) ...£100
- MADE IN JAPAN** (2LP, gatefold sleeve, contract pressing, ridge in label half-inch from rim, no "Made In Gt Britain" at bottom of label, no brackets around MADE IN JAPAN on label)£80
- LIVE IN JAPAN** (3CD, retitled, expanded)£25
- MADE IN JAPAN** (2LP, numbered purple vinyl, gatefold, inners, remastered/edited).....£35
- MADE IN JAPAN** (2CD, remastered, six bonuses)£12
- MADE IN JAPAN** (4CD/DVDA/7").....£80
- MADE IN JAPAN** (9LP box).....£200
- MADE IN JAPAN** (2LP, gatefold sleeve, purple vinyl)£22
- MADE IN EUROPE** (LP, inner).....£20
- MADE IN EUROPE** (CD)£6
- MADE IN EUROPE** (LP, purple vinyl)£22
- LAST CONCERT IN JAPAN** (LP, red obi, insert, Japanese).....£35
- LAST CONCERT IN JAPAN** (LP, purple vinyl)£22
- IN CONCERT 1970-1972** (2LP, gatefold sleeve)£25
- IN CONCERT 1970-1972** (2CD, two bonuses).....£12
- LIVE IN LONDON** (LP, inner).....£15
- LIVE IN LONDON** (2CD)£10
- NOBODY'S PERFECT** (2LP, gatefold sleeve, inners)£12
- NOBODY'S PERFECT** (CD, less three tracks)£6
- NOBODY'S PERFECT** (2CD, unedited)£12
- SCANDINAVIAN NIGHTS** (2LP, gatefold sleeve, booklet)£25
- SCANDINAVIAN NIGHTS** (2CD, reissued as *Stockholm 1970*, PUR 338 D)£15/£12
- STOCKHOLM 1970** (2CD/DVD, with bonuses, 3LP, gatefold sleeve)£12/£22
- KNEBORTH 85 – IN THE ABSENCE OF PINK** (2LP, gatefold sleeve) ..£50
- KNEBORTH 85 – IN THE ABSENCE OF PINK** (2CD, fatbox).....£15

93 RPM RPM114
94 BMG 74321 23416 2
01 BMG 74321 224439
95 Connoisseur DPVSOP CD 217

09 Purple PUR 350
16 EarMusic 0210976 EMU
96 EMI Premier PRMUCD 2
96 Connoisseur DPVSOP CD 230
97 EMI 7243 8 57982 2 1
98 Eagle EDGCD 124
98 Eagle 628 9 / CB 913
18 EarMusic 0212940 EMX

99 Thames DPTA 20 4 99
12 Eagle/Back on Black RCV 083 LP
18 EarMusic 0212925 EMX
00 Purple PUR 303
00 Purple PUR 201
08 Purple PUR 353

01 Purple PUR 321 D

01 Sonic Zoom PUR 202
02 Sonic Zoom PUR 205
02 Sonic Zoom/Purple PUR 203 D
13 EarMusic 0208369 ERE

03 Sonic Zoom PUR 206
03 Purple PUR 330D
14 EarMusic 0209764 ERE
03 Sonic Zoom/Purple PUR 207D
05 EMI 0946 3 31772 9 1
05 EMI 0946 3 44677 9 7
16 EarMusic 0208957 EMU
06 Sony BMG 82876 759042

06 Eagle EAGCD 323
06 Eagle EAGCDDV 615
07 Eagle EAGCD 356
07 Eagle EREDV 636

08 Eagle EREDV 686
08 Eagle EREDV1238
11 EarMusic 0206608 ERE
11 EarMusic 0206601 ERE
14 EarMusic 0209658 ERE
11 EMI/BBC DPBBC 6870
13 EarMusic 0209065 ERE
13 Eagle Vision EAGDV 026
13 Eagle Vision ERDVL 080
14 Eagle Vision EDGCD 470
14 Eagle Vision EDEDV 906
14 EarMusic 0209624 ERE
14 EarMusic 0209558 ERE
14 Eagle EREDC 1021
15 EarMusic 0210221 EMU
15 EarMusic 0210220 EMU
15 EarMusic 0210539 EMU
15 EarMusic 0210537 EMU
15 EarMusic 0210538 EMU
15 EarMusic 0210536 EMU
15 EarMusic 0210800 EMU
15 EarMusic 0210532 EMU
15 EarMusic 0210533 EMU
15 EarMusic 0210534 EMU
15 EarMusic 0210547 EMU
15 EarMusic 0210801 EMU
17 EarMusic 0212396 EMU
17 EarMusic 0212506 EMU
19 EarMusic 0213920 EMU
19 EarMusic 0213901 EMU
19 EarMusic 0214547 EMU
19 EarMusic 0214431 EMU

SELECTED COMPILATIONS

75 Purple TPSM 2002
10 Harvest/Purple CDEMTX 25
78 Purple TPS 3510
78 Harvest SHSM 2026
79 Purple TPS 3514
80 Harvest EMTV 25
85 EMI PUR 1/E 2606131
91 EMI 96129
98 EMI PP 074
01 Connoisseur DPBOX 400
02 EMI 7234 5 40973 2 4
02 EMI DPSINGBOX 1
04 EMI 596 611 2
10 EMI 50999 6 28132 2 8
14 Parlophone 2564633741
17 Parlophone 0190295934583

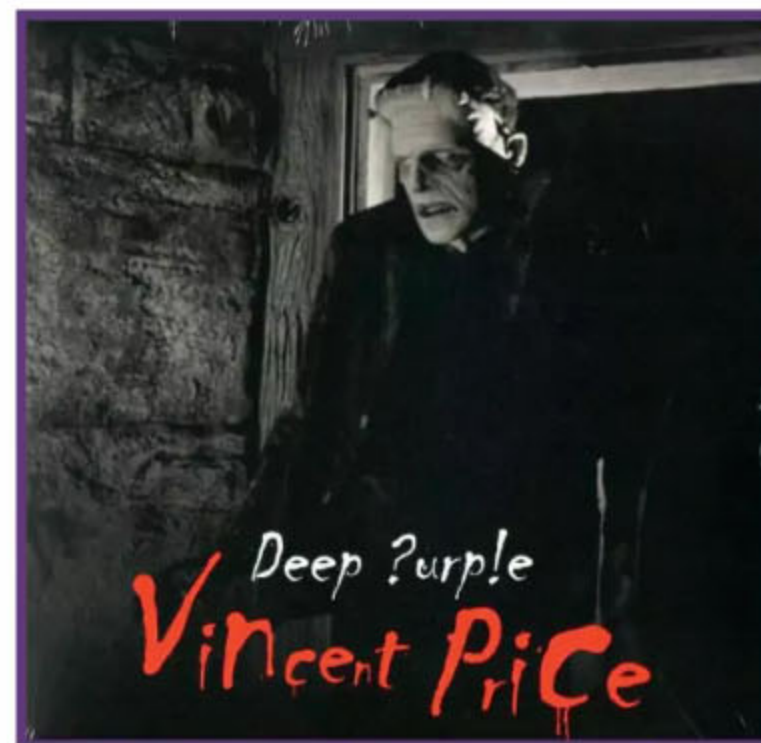
SELECTED NON-UK ALBUMS

01 Thames Thompson
6 97593 00079 3
04 Thames MMP LPBOX 0002

THE GEMINI SUITE LIVE (CD, reissued as PUR 304)£12
COME HELL OR HIGH WATER (CD)£10
COME HELL OR HIGH WATER (DVD)£12
LIVE IN CALIFORNIA 1976 - ON THE WINGS OF A RUSSIAN FOXBAT
(2CD, fatbox, issued in US as a King Biscuit Flower Hour)£15/£15
LONG BEACH 1976 (CD, retitled, also issued as PUR 356)£10/£10/£10
LONG BEACH 1976 (3LP, gatefold sleeve, 2CD)£20/£10
CALIFORNIA JAMMING (CD, also Sonic Zoom, PUR 208)£10/£10
MK III: THE FINAL CONCERTS (2CD, fatbox)£12
LIVE AT THE OLYMPIA '96 (2CD)£10
IN CONCERT WITH THE LSO (2CD, numbered, slipcase).....£12
IN CONCERT WITH THE LSO (DVD)£12
LIVE AT THE ROYAL ALBERT HALL WITH THE LONDON SYMPHONY
ORCHESTRA (3LP/2CD)£30
TOTAL ABANDON, AUSTRALIA '99 (2CD, also DVD)£18/15
TOTAL ABANDON, AUSTRALIA '99 (2LP)£25
TOTAL ABANDON, AUSTRALIA '99 (2LP/CD)£22
DAYS MAY COME AND DAYS MAY GO (CD).....£8
1420 BEACHWOOD DRIVE (CD, mail order-only)£30
DAYS MAY COME AND DAYS MAY GO SPECIAL EDITION
(2CD of PUR 303/PUR 201).....£25
THIS TIME AROUND LIVE IN TOKYO '75
(2CD, Last Concert In Japan, with bonuses).....£12
SPACE Vol 1&2 (CD, reissued as *Live In Aachen 1970*, PUR 252).£30/£20
INGLEWOOD LIVE IN CALIFORNIA (CD).....£25
LIVE IN DENMARK '72 (2CD, reissued as PUR 253, in 2007) Each £20
LIVE IN COPENHAGEN '72 (2CD, reissue of *Live In Denmark '72*
with bonuses, also on 3LP, DVD).....£12/£20/£12
PERKS & TIT (CD, reissued as *San Diego '74*, PUR 256)£25/£20
LIVE IN PARIS 1975 (2CD).....£18
LIVE IN PARIS 1975 (3LP)£20
KNEEL & PRAY (2CD, reissued as *Live In Montreux '69*, PUR 257) £25/£15
LIVE 72/73 (DVD)£10
CALIFORNIA JAM '74 (DVD)£10
CALIFORNIA JAM '74 (BD)£12
LIVE IN EUROPE 1993 (4CD, reissued as *Stuttgart 1993* 2CD,
NEC 1993 (2CD)£18
LIVE AT MONTREUX 1996 (CD)£8
LIVE AT MONTREUX 1996 (DVD)£8
WE ALL CAME DOWN TO MONTREUX/MONTREUX 2006 (CD)£10
WE ALL CAME DOWN TO MONTREUX/MONTREUX 2006
(2DVD, inc *Live At The Hard Rock Café*)£10
AROUND THE WORLD LIVE (4DVD)£30
LIVE AT THE NEC 2002 (DVD)£10
PHOENIX RISING (BD)£10
PHOENIX RISING (CD/DVD, also 0206608 ERE)£10
PHOENIX RISING (2LP)£20
THE BBC SESSIONS (2LP, 2CD)£30/£12
THE NOW WHAT?! LIVE TAPES (2LP, gatefold sleeve, inners)£20
PERFECT STRANGERS LIVE (2CD/DVD).....£15
PERFECT STRANGERS LIVE (2LP/2CD/DVD)£45
LIVE IN MONTREUX 2011 (2CD).....£10
LIVE IN MONTREUX 2011 (DVD).....£10
LIVE IN GRAZ 1975 (2LP, gatefold sleeve, inners)£20
LIVE IN GRAZ 1975 (CD).....£10
LIVE IN VERONA (DVD)£10
LIVE IN LONG BEACH 1971 (2LP, gatefold sleeve)£20
LIVE IN LONG BEACH 1971 (CD).....£12
FROM THE SETTING SUN... LIVE AT WACKEN (3LP)£22
FROM THE SETTING SUN... LIVE AT WACKEN (DVD)£8
FROM THE SETTING SUN... LIVE AT WACKEN (BD)£10
FROM THE SETTING SUN... LIVE AT WACKEN (DVD/2CD)£12
FROM THE SETTING SUN... LIVE AT WACKEN (2CD)£8
TO THE RISING SUN IN TOKYO (DVD)£8
TO THE RISING SUN IN TOKYO (BD)£10
TO THE RISING SUN IN TOKYO (3LP)£22
TO THE RISING SUN IN TOKYO (DVD/2CD)£12
TO THE RISING SUN IN TOKYO (2CD)£8
FROM HERE TO INFINITE - THE MOVIE (BD).....£10
INFINITE LIVE RECORDINGS VOLUME 1 (3LP, some purple vinyl) .. £18/£25
LIVE IN NEWCASTLE, AUSTRALIA (3LP)£30
LIVE IN NEWCASTLE, AUSTRALIA (2CD)£12
LIVE IN ROME, ITALY (3LP)£30
LIVE IN ROME, ITALY (2CD).....£12

24 CARAT PURPLE (LP, "Woman From Toyko" mis-spelling on label).....£15
24 CARAT PURPLE (CD/DVD, with bonuses)£18
POWERHOUSE (LP).....£15
THE SINGLES As & Bs (LP, laminated sleeve, some purple vinyl) ...£20/£12
THE MARK 2 PURPLE SINGLES (LP, purple vinyl)£18
DEEPEST PURPLE (LP).....£10
THE ANTHOLOGY (2LP, gatefold sleeve, blue vinyl)£25
THE ANTHOLOGY (3LP, gatefold sleeve)£30
30: THE VERY BEST OF (2LP, purple vinyl)£30
ON THE ROAD (4CD box)£25
LISTEN, LEARN, READ ON (6CD box, 120-page booklet).....£50
THE SINGLES COLLECTION '68-'76 (11CD box).....£40
THE EARLY YEARS (CD)£8
THE SINGLES & EP ANTHOLOGY '68-'80 (2CD).....£12
HARD ROAD: THE MK 1 COMPLETE RECORDINGS (5CD box)£25
FIRE IN THE SKY (3CD).....£12

SOUNDBOARD SERIES - THE AUSTRALIAN TOUR (12CD box).....£110
LIVE ENCOUNTERS (3LP, Poland, also DVD)£40/£10





The innocents: Vince Clarke (left) and Andy Bell of Erasure in 1988

forever blue

Along with Pet Shop Boys, **Erasure** carried the effervescent-with-a-twist-of-melancholy synthpop duo torch from the mid-80s to the 90s and beyond, and remain much-admired to this day. Indeed, they had their most successful album for over a quarter of a century, *The Neon*, in 2020. An opportune moment, then, for frontman Andy Bell to discuss their LP (and one EP) highlights. He needs love like that: **Johnny Sharp**

It's the summer of 2020 and the world's in a right old state, but Erasure singer Andy Bell is still laughing. In disbelief, since you ask. "I can't believe we've been going 35 years," he tells *Record Collector* from his home in London's Docklands.

But while he's enjoying the acclaim they've received for their 18th studio album, 2020's ebulliently pop-tastic *The Neon*, as he helps us look back over some of the prominent long-players of the band's career he's also proud of the way the band hasn't simply stuck to the same winning formula.

"People become so possessive of who they think you are, and of your sound," he says. "Even with *The Neon*, people were saying, 'Yeah, great, Erasure back to the good old days' sort of thing, as if you shouldn't be allowed to be experimental. But at the same time, people want us to change, you know? I'm glad we've maintained a balance."

WONDERLAND

(Mute STUMM 25, LP, 1986) £8

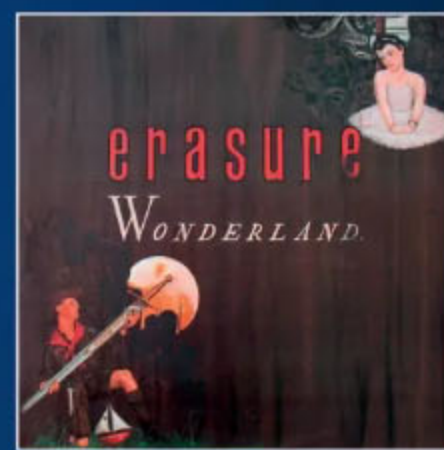
Bell, a 21-year-old from Peterborough, was hired by former Depeche Mode and Yazoo songwriter

Vince Clarke in 1985 after answering an ad in *Melody Maker*. "It was a bit like winning the lottery," he admits. But the full extent of his winnings remained in the balance, as Clarke's project The Assembly, featuring guest vocalists, was continuing after notching a hit with Never Never featuring Feargal Sharkey on the mic, and Paul Quinn was about to front their next single, One Day. It flopped, but so did Erasure's first two singles from debut album *Wonderland*, before Oh L'Amour went Top 20 in parts of Europe and Australia. Would Erasure be another passing project or an ongoing concern?

Andy Bell: I was praying, "Oh, please don't make [The Assembly single] a hit," because I was on hold, on a £150 retainer. We were six months in the studio and it was like being thrown in at the deep end because it was Trident [in London], with [Mark] "Flood" [Ellis], this big-time producer. I reverted back to my school choirboy, running out of breath during solos because of nerves. They had me doing all these breathing exercises for Oh L'Amour and stuff like that.

But I still like that album. There's some pretty good sort of soul-funk tracks on there – Say What and Push Me Shove Me – so it was a bit of a mish-mash. I don't think we'd established our identity, especially after Vince's Yazoo. I'm a huge Alison Moyet fan, and whenever I thought, "Oh, how should I sing this?" I kind of went into Alison default mode. So, I got a lot of comparisons to her, which knocked my confidence.

I thought I might get dumped after the first album. My parents said, "If it doesn't work out, are you going to get a real job?" Luckily it did well enough to pay for itself.





Driven artists: Vince and Andy in 2017

THE CIRCUS

(Mute STUMM 35, LP, 1987) £8

Erasure finally made their mark on the UK singles charts with Sometimes, the lead single from their



second album, released in October 1986. It was a song that Bell and Clarke knew was a winner from the off as their songwriting partnership began to bear fruit. Meanwhile, Bell's status as one of British pop's first openly gay frontmen helped the band break new ground and build a lasting fanbase.

AB: We started writing together properly for *The Circus*. Vince had one of these little mews houses in Notting Hill where we'd go to write. He'd be strumming on the guitar – people associate him with synths but he still writes mostly on guitar and piano.

He was so encouraging – he just wanted me to flourish. Daniel [Miller, Mute label boss] came over for a listen when we'd just finished a demo of Sometimes. We had the guitar riff, then the “ah ah aaaah” vocals, and we just pressed play on the reel-to-reel machine, walked out and went to the pub, leaving him to it, because we were so confident and so excited, you know?

Also on that album we'd decided on a couple of subjects for songs: Hideaway was the coming-out story; Circus was about workers' rights, which were really being crushed at the time. We've never done that since – pick a subject – but it was a time when things were quite political. We were doing stuff to support the miners, then there was No Clause 28, going on these marches up and down the country. Jimi Somerville, Marc Almond, Morrissey, all these different people were involved in it. I'd drink in a pub called The Bell, which was quite militant. I think Erasure even did a gig there at one point and Vince's girlfriend wasn't allowed in because she was straight! Ha-ha!

Being openly gay was a conscious decision. My partner at the time, Paul, who I met

around the same time as Vince, advised me against being out but I was like, no, you've got to tell the truth.

THE INNOCENTS

(Mute STUMM 55, LP, 1988) £8

The hits kept coming alongside Erasure's third LP, with Ship Of Fools and Chains Of Love preceding A Little Respect, a single that has consistently topped fansite polls as their finest-ever three-and-a-half minutes. By this time the band were making inroads in the US and Bell's profile was rising fast, helped by increasingly outrageous stage costumes.

AB: We worked with [producer] Stephen Hague on that record and it really worked. He was kind of flavour of the year at that time – he'd done New Order, The Communards and Pet Shop Boys. I think for Vince it was a different experience because he had to relinquish some control. I think that's why there was so much guitar on the record, to make it more accessible.

Those songs really crossed over in America, and I loved doing shows over there. I could go to all the clubs and you'd hear all these 12” deep cuts of our songs, some I didn't even know existed, and get to know the DJs and all the local scenes. It seemed the more people caught onto the band and found out what we were about, the less airplay we had because it's so Christian over there, but it made us kind of a cult band in the US.

I wasn't always aware of the effect I was having in other countries. I remember we were doing an Italian TV show and I was wearing a black basque like Madonna in the Papa Don't Preach video, and the audience were mostly males wolf-whistling, which I took to be a huge compliment. But apparently it's the same as booing over there! Ha-ha! I didn't know, so I was kind of just cranking it up, right in front of their faces!



WILD! (Mute STUMM 75, LP, 1989) £8

The momentum continued with the band's fourth album, recorded with

Gareth Jones at

Dave Stewart's North London studios, The Church. The band experimented with their sound, even trying to enlist Kate Bush as a guest vocalist at one point – backing vocals ended up being contributed, oddly enough, by The Jesus & Mary Chain on lead single Drama!

AB: “We went round to Kate Bush's house, actually, and had tea and cake. She was really lovely, really down to earth. But she just didn't feel she could bring anything to the table. I think maybe we were too commercial for her way of writing. But she was really sweet about it. We had brilliant fun on that album anyway because being at The Church studios we kept seeing Annie [Lennox] popping in and out and Dave Stewart gave me the key to a secret room where he does his writing. I felt very privileged. And then next door they have a Baptist Church so you can hear all the gospel singers on the weekend, and that was a great inspiration.

It was great working with Gareth Jones, cos he's a great experimentalist, working with different mics and things. I don't know how the Jesus & Mary Chain thing happened, though – I think they were in another studio and we needed someone to shout “Guilty!”

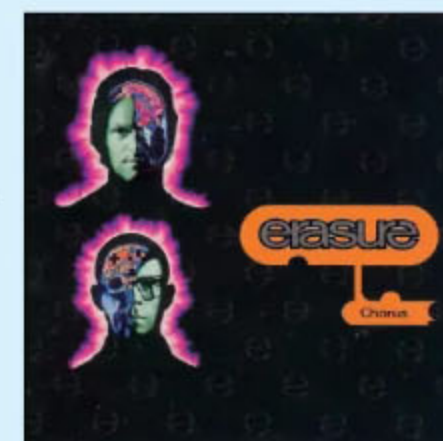
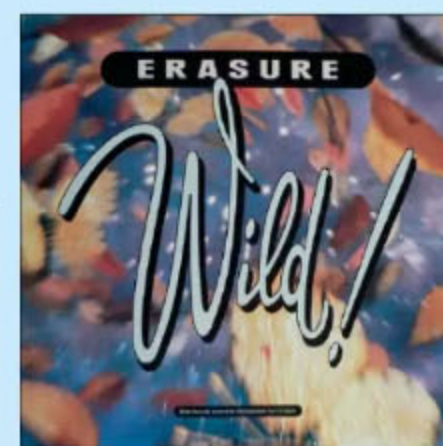
CHORUS (Mute STUMM 95, LP, 1991) £20

With the title track and I Love To Hate You hitting the Top 5, there was still no sign of a let-up from the Erasure pop juggernaut, and this album was promoted with a live show reaching new heights of lavish staging.

AB: I love *Chorus*. David Mallet was making the videos for us, too, which was like a fantasy come true because he did all the Blondie videos and Bowie's Ashes To Ashes. I was in awe of him and he kept saying, “Andy, you know you're a star, don't you?” He really encouraged me to indulge that side of myself, because sometimes I was a bit embarrassed to be too much like that around someone like Vince, who's so not a show-off person.

The shows were also getting more and more spectacular. Because you can't just have the two of you standing there, and once the money starts flowing, you have to do something with it, and invest in yourselves! By the time the *Phantasmagorical Entertainment* tour happened [in 1992], that cost a million pounds for us to put on, which was huge then. We set ourselves a really high benchmark. I'm not sure if we ever reached there again.

Was it rock'n'roll on the road with us? Well, as a gay man you get groupies whether



you're in a band or not. I did make one fatal mistake of having an affair with one of the dancers, but you can only learn the hard way, can't you? I just have to say to my Paul [Hickey, his long-time partner who passed away in 2012], please forgive me because, God rest his soul, he put up with so much bullshit!

ABBA-ESQUE

(Mute 144, 7", 1992) £2

Surprisingly, Erasure hadn't yet achieved a UK No 1. The unstoppable force of Anna-Frid, Agnetha, Benny and Bjorn would soon change that. Andy and Vince celebrated their (then-unfashionable) love of the Swedish superstars on this four-track, 33rpm single. Most memorably, the promo for Take A Chance On Me saw our heroes dressed as Agnetha and Frida in homage to the 1978 original. Five weeks at the top was the result, and a level of fame even Bell found a little overwhelming.

AB: It was kind of a shame – I loved it, but we got a bit drowned out by it. It almost erased the work that we'd done beforehand, because it made people think that we weren't writers ourselves. I just remember it being so intense: it made me think, God, what must it have been like for *them* [ABBA], you know? I mean, I miss those days sometimes, but I much prefer to be able to go on the tube!

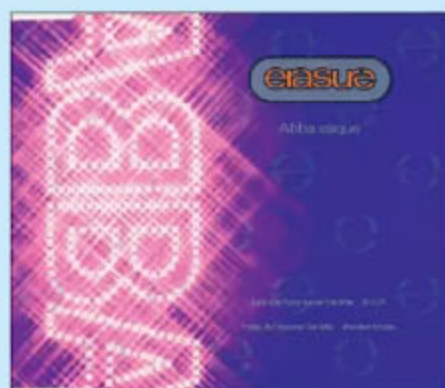
ABBA were a bit uncool at the time but me and Vince loved them. It was going to be an album – thank God it wasn't! I still love them but I ABBA'd myself out with that record. It was good getting Vince to dress up, though. I wanted to be the blonde but in the end, to get him to do it, I was prepared to be Frida. And now I love Frida – she's so regal!

I SAY I SAY I SAY

(Mute STUMM 115, LP, 1994) £30

The duo took a break after the success of *Abbaesque*, and returned with what would turn out to be another enduring fan favourite, this time produced by erstwhile Human League and Heaven 17 man Martyn Ware. A vintage Erasure ballad, *Always* was a stunning lead single, but behind the scenes Bell was struggling to keep it together...

AB: I like the arrangements of the songs on this album, using the choirs, and a lot of that was down to Martyn Ware. He was great for me because singers never get the chance to work with other singers and he's got an amazing voice. But I was a bit going off the rails. I remember Vince very kindly coming over to the house and getting me back on the straight and narrow. I'd lost touch with reality. I remember Jerry McKenna from Mute was going on about our royalty cheques and saying,



"WE SET OURSELVES A REALLY HIGH BENCHMARK. I'M NOT SURE IF WE EVER REACHED THERE AGAIN"

"Oh, no, these must be lottery numbers!" You get carried away, and paranoid as well. That's the flipside, if you do drugs. Cos you think there's, like, cameras in the house and all these stupid things, especially when there's newspapers going after you.

ERASURE (Mute STUMM 145, 2LP, 1995) £40

As Britpop hogged the headlines, this self-titled affair got a little lost. But its charms are still highly valued by long-time fans. A relatively introspective affair, it featured guest vocals from the contrasting likes of the London Community Gospel Choir and avant-garde legend Diamanda Galas.

AB: This record was kind of like hitting the reset button. We just wanted an album to be called *Erasure*. Because although our albums had done really well, we were still perceived as being a singles band. So, this was almost our anti-Erasure album. Did Britpop affect us? Yeah... I wouldn't say *ruined* us, but it did push us down the pecking order with radio and stuff. Synths were out and guitars were in. Acid house was the same – I remember having bizarre mixes of stuff like *Run To The Sun* and *Always*, when they would strip everything and just have one sample of you going "ow!" or something. And it just wasn't us.

There was also more pressure to do commercial tie-ins. With the first single, *Stay With Me*, we were asked if we would put scratchcards on our single! We said no. That was the start of something of a downturn...

NIGHTBIRD (Mute Stumm 245, LP, 2005) £15

Bell speaks in slightly underwhelmed terms about 1997's *Cowboy* ("it's kind of a bit old-fashioned sounding") and 2000's *Loveboat* ("sort of an indie record... I didn't really understand it. I couldn't get my head around some of Flood's mixes"). 2003's covers album *Other People's Songs* ("again, the mixes were out of character," reckons Bell) was released shortly before Bell admitted he'd been HIV positive since 1998. "I was not in the best frame of mind," he admits. But the duo bounced back with *Nightbird*, arguably the highlight of Erasure's 21st century output until the current album. Although dominated by slower songs than those that made their name, it's shot through with an



emotive streak of soul allied to some memorable melodic swells.

AB: I loved *Nightbird*. I thought it was a real return to form. I'm a sucker for some of those romantic songs. Sometimes I feel that we've tried to write a pop song but ended up being over commercial, to the point where it sort of makes you sick a little bit? Ha ha ha! You know? Too much sugar! A lot of it's down to me... trying a bit too hard. But this record was so electronic and seemed more naturally in character for Erasure. I loved the singles on it, too – *Don't Say You Love Me* was quite girl group-sounding, and I loved *Here I Go Impossible Again*. A definite stand-out album for me.

THE NEON (Mute STUMM 455, LP, 2020) £18

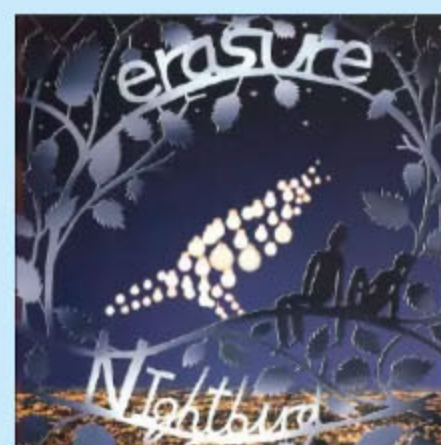
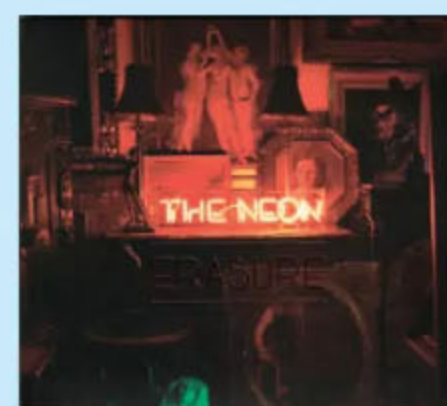
Over the past decade and a half, Bell admits, "There have been some [albums] that fade into obscurity a bit for me. There were a few with *World* in the title, weren't there? Two or three?" He refers to 2007's *Light At The End Of The World*, 2011's *Tomorrow's World* and 2018's *World Be Gone*, all tidy enough affairs, either side of 2013's festively-themed *Snow Globe* ("I think our version of *Gaudete* is genius, I really do!") and 2014's *A Violet Flame* ("That was when we started picking up again... a lot more optimistic"), which saw Clarke and Bell writing together again, "not under pressure" according to Bell.

While *World Be Gone* he sees as a "portent-of-doom record" written during Trump's rise, last year's *The Neon* felt like an invigoratingly upbeat affair, imbued with the kind of joie de vivre Erasure's public most appreciate.

AB: I love this album. When we were making it, I had one of those moments, like an epiphany or something, when I just thought, well, what have you got to complain about? It was just that feeling that you have when you're a teenager and you're discovering music for the first time and going out and buying records.

When I heard Vince's music that he'd made for the first time, I was just like, Wow... Because even Vince is the same. He goes through what I go through, he gets down in the dumps, like any artist, but this was just one point when everything seemed to work out amazingly. It reminded me of when The Tourists turned into the Eurythmics – the ugly duckling into the swans. It just made me realise how privileged we really are making music. It sounds corny, but we're just... so fortunate, you know? **RC**

The Neon is on Mute.





something going on

If you hear the word “shambling”, chances are you’ll think of **The Pastels** in their 80s prime. But Stephen McRobbie's indie trailblazers were more than merely *defiantly twee*. He tells **Johnnie Johnstone**, “We wanted to be part of a community.”

Like many other cities in the UK, Glasgow has undergone significant urban regeneration over the past 40 years. It no longer looks or feels like the place it once was. Paralleling its structural makeover has been a surreptitious cultural transfiguration. Change has come slowly via the growth of the city's vibrant music and café culture and shadowed by the constant presence of Glasgow's longest-surviving musical collective, The Pastels.

To suggest that his band has played a vital role in the city's metamorphosis would doubtless make Stephen McRobbie (aka Stephen Pastel) blush the colour of a cayenne pepper. Nevertheless, it's true. Nigh on 40 years since their formation, The Pastels have evolved into a centripetal presence in their home town and Glasgow would be a different place today without them.

It is the sweetest of ironies that a band derided by many for their musical primitivism and lack of commercial ambition, has outlived and outgrown almost every other Scottish group of note. In a comment ill-designed to debunk those frequent misconceptions of the band as perennial under-achievers, McRobbie recalls the moment that first inspired him to make music. "I remember just around the time I got my first guitar, being at a free show where the group were playing this really basic music and the guitar player was just playing barre chords," he recalls. "It was an OK racket and it looked really easy." The sometimes gawky imperfection of The Pastels' music is certainly part of their enduring charm, but it is their uncompromising integrity which has earned them such abiding respect from fans and fellow musicians alike.

Over time, they have become more accomplished musicians, but The Pastels were never the entirely amateurish proposition some presumed them to be. David Hemingway, in a 2003 *RC* review, compared them to those "famous Indian carpet-makers who deliberately incorporate flaws into their work so as not to offend their deities by attempting to emulate their perfection", but McRobbie in previous interviews has alluded to the "punk plus proficiency" of original guitarist Brian Taylor (aka Brian Superstar) as vital in providing some structure to their embryonic noisemaking. "I never wanted a completely session-y sounding group," he insists.

The band's original line-up – with Taylor and McRobbie joined by Michael Giudici on bass and Chris Gordon on drums – came together in 1981. It was an exciting and fertile period for young independent Scottish bands. The Pastels, like many others, were bedazzled by the success of Postcard Records and, in particular, local raves Orange Juice. Brian Taylor would have been particularly attuned to the possibility of building a career from music-making, living as he did at the time in the same West End tenement as Postcard supremo Alan Horne. McRobbie

recalls with fondness the optimism of the times: "Orange Juice weren't around for long – but they were like a beautiful flower that flowers once," he says. "Because of them, and maybe because of Simple Minds, there was a lot of attention on Glasgow at the time, and bands were starting to get signed."

Some of those sought Orange Juice's commercial success at the expense of creating something of lasting value, but others – with The Pastels at the forefront – were more enchanted by the flavour, charm and style, a dichotomy described by artist Jim Lambie, formerly of nascent pre-Teenage Fanclub combo The Boy Hairdressers, as "aspirational Glasgow versus art Glasgow".

By the early 80s the city had yet to shake off its hard-drinking razor gang image, as McRobbie recalls. "Glasgow was in the process of change when we started. It was right at the start of the tenement sandblasting. It was quite broken – a gritty-looking city. If you walked around and looked weird, you would definitely have been inviting abuse.

*"It was really
childish, but it was
important to be
seen to be really
childish"*

"There were signs of change, with Orange Juice and the Bill Forsyth films like *Gregory's Girl*, but the city had been backward for so long," he continues. "It took time for it to really change." The Pastels wasted no time in cultivating their own distinctive outsider vibe. Having a female drummer and wearing anoraks may have been a quintessentially anti-*rauk* statement, but challenging the prevailing macho stereotypes would be a more arduous undertaking, and it would take a great deal of empathy and support from like-minded artists to transform the city's cultural landscape.

Borrowing some of punk's "anyone can do it" spirit – a nod to The Buzzcocks' bittersweet lyrics, the angular car-crash of Swell Maps, the honesty and innocence of Jonathan Richman

– The Pastels jangled and jarred in lo-fi defiance of how a record should sound, inspiring others around them to get out there and do it for themselves. And many did. They soon formed a crucial alliance with London-based group The Television Personalities. "I think I probably carried the idea for a long time in an abstract way – of having a group that somehow fitted into the Rough Trade / DIY world that I was, by then, really into," McRobbie explains. "I speculatively sent Dan [Treacy, TVPs frontman] our first demo. I suppose I was looking for some kind of affirmation that we were operating along the right lines. He got back very quickly and said that he wanted to release it. I was still living at home at the time and I'm sure I excitedly explained to my mum the world-shattering importance of this."

The Pastels quickly signed to Treacy's Whaam! Imprint and McRobbie was sufficiently enthused to book the band a date at Bearsden Burgh Hall, where he had watched anarcho-punk icons Crass perform a year or so previously. "We were incredibly lucky to be picked up so early on in our career," he says. "We probably weren't really ready. I just wanted to be part of the most exciting thing I could imagine – to be part of the music scene of the time."

The first fruit of their endeavours was a double-A-sided 45 entitled Songs For Children. "Heaven's Above wasn't the first song we wrote, but it was one of the first. It was basic and raw, and I suppose quite immediate. I remember Dan hyping up the cut, which he said had made it sound more Wham! than Whaam!, but it was an amazing feeling when it finally came through."

Around the same time, a compilation cassette appeared, very much beholden to the DIY spirit, and until very recently bewilderingly listed on Discogs as the first Pastels album proper. McRobbie had rehearsed the material with Robert Hodgins, later of The Bluebells, who had also designed the cover for Songs For Children. However, Hodgins didn't play on the finished recordings. "That tape," he confirms, "is completely informal. It was a kind of compilation to share with friends. I compiled it, but some of it isn't even Pastels music. Much of it is music I made with my friend, John McCorkindale, who was in a group with Martin called The Cheap Gods. For a short while we'd meet up at his and get drunk and make a total racket – synth, guitar, fuzz-box, drum machine. Classic early 80s combination!"

Before the release of a second 45 on Rough Trade (I Wonder Why b/w Supposed To Understand), Giudici and Gordon were replaced respectively by Martin Hayward and Bernice Simpson. The Pastels soon signed a deal with Alan McGee's fledgling Creation label. Their sound on Million Tears and Something Going On (both 1984), in particular, became synonymous with the emerging "indie" sound of the era – naïve, shambolic, unselfconsciously hip, the perfect



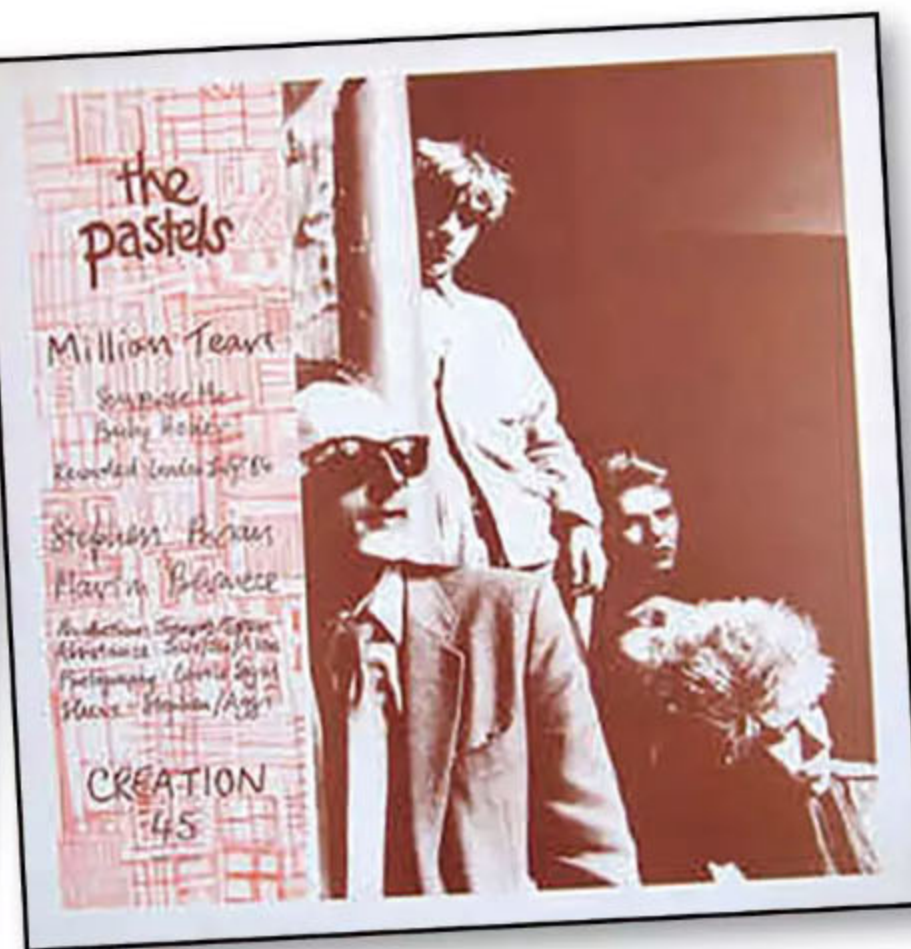
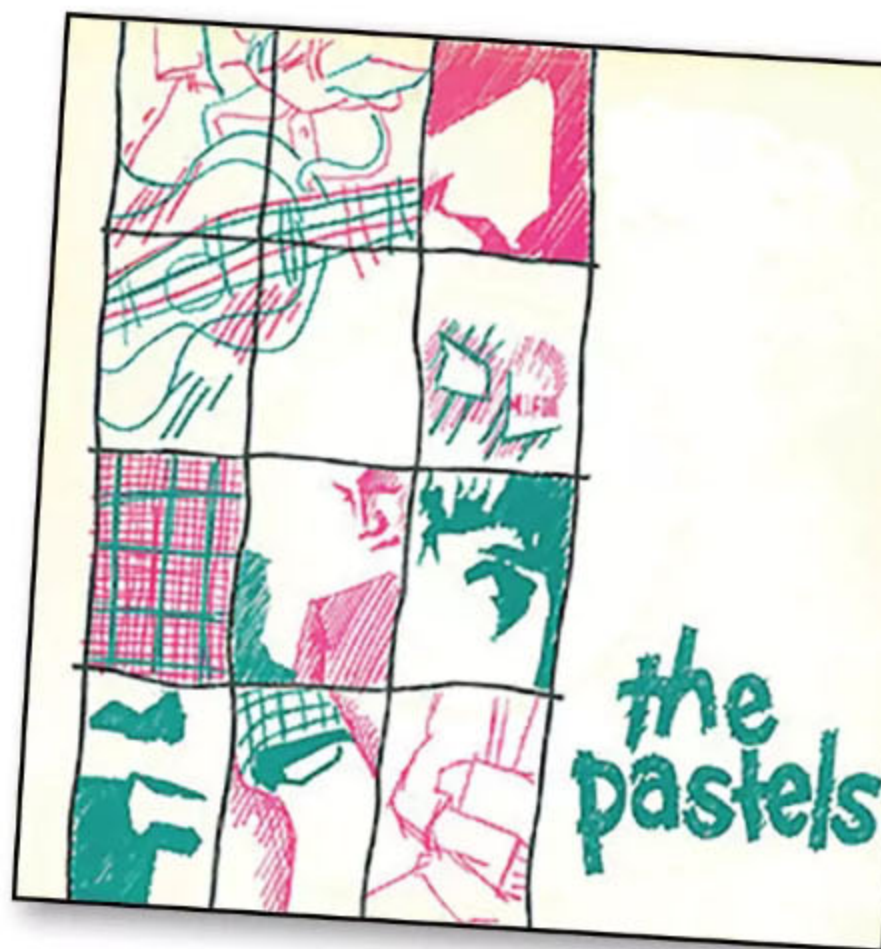
antidote to both the vacuous synth-pop and the muso conceit of the era. A flyer from 1983 proclaimed, "It's Fun! It's Art! It's Jelly Tot!" "We were often looking for something childlike, basic or rude," Stephen told Neil Taylor in the author's marvellous volume, *C86 & All That: The Birth of Indie 1983-86*. "A big part of that was as a reaction to what we considered the po-faced faux-sophistication of rival groups. It was really childish but it was important to be *seen* to be really childish."

Although the relationship between McGee and McRobbie would soon sour, during that period the music scene in Glasgow and its satellite towns began to explode, with The Pastels' shadow looming large over it all. Unlike Orange Juice and Altered Images, who had moved to London, The Pastels opted to remain in Glasgow.

"One of the most significant things about The Pastels was that we stayed in the city and tried to change things here," offers McRobbie. "Before that every group just moved to London, but we thought we could stay here. Other groups did so after us: Teenage Fanclub, Mogwai, The Delgados. All stayed in the city. But what we did was a real marker. As musicians you are part of society. If you have an opportunity to do something positive, you should try to. We wanted to be part of a community. We love Glasgow. We wanted to do things our own way but also to help other groups. Glasgow is traditionally a socialist city and it made sense for the music scene to carry that on."

The Pastels' Creation singles were arguably more influential than any others in shaping the indie landscape of the mid-80s. In 1984, they recruited fellow Swell Maps obsessive Annabel (Aggi) Wright, initially to create the distinctive artwork that would become a trademark of future Pastels releases. Wright would eventually become co-vocalist with McRobbie, making a vital contribution to the band's music until the beginning of the 2000s. "Meeting Annabel was really important, because she was so original and unhindered by certain rules," he says. "It was like we shared the same language in a completely primitive way but then were able to develop it together. I think she really helped us find our style."

They put on live shows and ran fanzines such as *Juniper Beri-Beri* and *Pastelism*, while discovering kindred spirits in bands like Strawberry Switchblade and The Jesus & Mary Chain. But by 1985 the scene had expanded, concentrating its identity around the short-lived but vitally important Splash One club. Operating from 46 West George Street in the city centre – and run by local music heads including Bobby Gillespie – it played specially-curated mixtapes and put on "happenings" by The Pastels as well as



bands such as Sonic Youth, Felt, The Weather Prophets and Gillespie's own Primal Scream. It became the go-to place and has subsequently acquired an "I was there!" legendary status. It certainly provided ample opportunity for bands to mingle and share ideas, with Lanarkshire groups such as the BMX Bandits and the Soup Dragons gravitating to the city to form new alliances while aiming to fulfil their own dreams of pop stardom.

The Pastels were then darlings of the thriving fanzine culture, the name to drop, the badge to wear. But suddenly Creation dropped them. "Our sales were pretty strong," says a still-puzzled McRobbie. "It was all about personal differences, interference, minor things. It's probably fair to say that we underestimated Alan and maybe he underestimated us, too. It just wasn't the right combination." They signed with Glass Records in

1985, around the same time that McRobbie founded the 53rd & 3rd label alongside Fast's Sandy McLean and friend and future Pastel David Keegan, then guitarist with Edinburgh's Shop Assistants. Over the next three years, the label would oversee releases from local acts The Vaselines, BMX Bandits, Groovy Little Numbers and The Boy Hairdressers, as well as the defiantly twee Oxford quintet, Tallulah Gosh.

With the success of the *NME*'s mail order *C86* cassette, The Pastels were irretrievably pigeonholed as the vanguard of the "shambling" movement, but while they respected many of those bands, there was a reluctance to be straitjacketed. In 1986, they decided to release the infectious and ebullient *Truck Train Tractor* as their first single for Glass. "It felt like something new," McRobbie concedes. "Maybe we were trying to put some distance between ourselves and some of the other groups who were around. We felt a bit of freedom to be away from Creation – now we could operate less within the rulebook and just be ourselves."

The band's debut album proper followed soon after in early '87. Listening to *Up For A Bit With The Pastels* today, one is struck by the variety of moods and tempos as well as the versatility of the guitar sounds: buzzsaw Ramones, rockabilly twang, Sterling Morrison's languid grace. The juxtaposition of *Baby Honey* and *If I Could Tell You* as the album's final two tracks was inspired – the

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former a glorious seven-minute psychedelic quagmire was already a long-established live favourite; the latter, an ambitious, near-baroque reading of WH Auden.

So much contemporaneous music seemed to be single-paced. Not so here. The album – like *Truck Train Tractor* – was recorded with John A Rivers at WSRS in Leamington Spa. "That was a really good decision," McRobbie remembers. "All of his ideas were practical and excellent. He was playful and a bit cheeky, but he understood his studio and he managed to make it relaxed for everyone."

Although it sold well, McRobbie was less happy with *Sittin' Pretty*, the band's second album from 1989 (on Chapter 22), one which would mark the final meaningful contributions of three-fifths of the classic 80s line-up. "I felt a bit frustrated with it if I'm honest," he reveals. "I think we all did. *Sittin' Pretty* doesn't have the same sense of adventure as *Up For A Bit*... It's straighter and although some of the songs, such as *Nothing To Be Done* and *Baby You're Just You*, are really good, I was a bit distracted and I don't consider my own contributions good enough. If we could have had another go, we could have sorted it, but I think we were already drifting."

The Pastels entered the second phase of their career with the arrival of Katrina

Mitchell foreshadowing the departures of Taylor, Hayward and Simpson. “Katrina brought a freshness to things,” he observes. “She just went about things in a different way – she was open to everything and dismissive of the idea that we were in any way limited. We became a bit more dedicated to it and were less factional than we had been around *Sittin’ Pretty*. I think we’d lost our way, all of us – definitely me – and it took us a while to remember what being in a band together is all about.”

Despite their longevity, The Pastels’ career has rarely been characterised by profligacy, alternating between short, fertile purple patches and lengthy hiatuses. There were sporadic single releases on K and Paperhouse in the early 90s, including a collaboration with Jad Fair, before the band signed to Domino, their current home, in 1994. “Everything became more solid when we signed to Domino and it was Annabel, Katrina and myself with sometimes David Keegan or Jonathan Kilgour.”

The two albums they did make in the mid-90s, *Mobile Safari* (1995) and *Illumination* (1997), saw them in robustly fine form. “They were made absolutely at the limit of our ability,” accepts McRobbie. “*Mobile Safari* is quite rough and ready but it felt like a new start. We were really excited by it. *Illumination* is more subtle, shadowy, where *Mobile Safari* is bright colours. Very proud of both records. We’ve learned something new with each record. If you don’t develop, it becomes like the Ramones where you’re more or less making the same record over and over.”

The Pastels had, for some time, been championed across the pond by several bigger names including Sonic Youth, Galaxie 500 and Yo La Tengo. *Illuminati*, a 1998 album of reworkings of Pastels songs by other artists including My Bloody Valentine and Stereolab, bore witness to the growing international respect for their music, while back home their reputation had solidified as the trusted big brother of the Glasgow music scene, their name uttered reverentially in the city’s clubs and cafes. Being the gentle, self-effacing soul that he is, Stephen is not entirely certain why that’s the case. “I’m not sure,” he offers. “Maybe they see something honest in it. We try to make music as we are as people: truthful and three-dimensional. Or maybe everyone sees us as a bit of an underdog or something.”

As they entered the 21st Century, recordings would become even sparser as they concentrated much of their energies on other ventures, such as co-founding a record store in the city centre. McRobbie is an authentic music head and Monorail has become a Glasgow institution, providing a locus for a diverse scene of musicians, artists and assorted cultural literati.

The Pastels were then invited by Domino to start their own record label, Geographic. What was the motivation behind that? “In the first place we wanted to document unknown



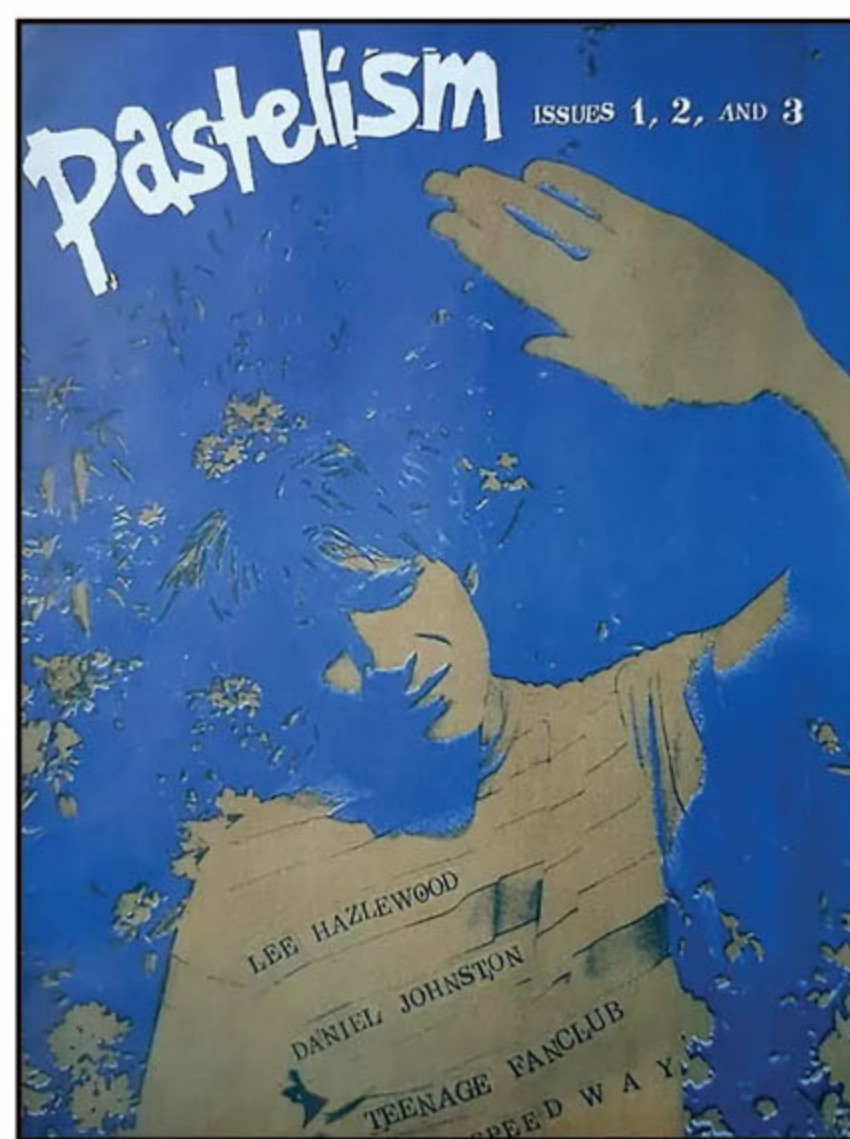
Infamous five: The Pastels in 1987, photographed for the sleeve of *Sittin’ Pretty*. Left to right: Stephen McRobbie, Brian Taylor, Bernice Simpson, Martin Hayward, Annabel ‘Aggi’ Wright

– or almost unknown – music,” McRobbie explains. “We’ve tried to release adventurous, slightly obscure music within the limitations of not losing too much money for Domino. And they have reined us in from time to time.” While it’s been an invigorating process, there was still Pastels music to make. “For me it’s definitely more enjoyable to make music – there’s nothing like the connection you feel when a piece of music comes together in a room with your friends,” he says. “If you can do both it’s a really nice balance.”

McRobbie has also been working for some time on a film about the 80s music scene with

Paul Kelly, Martin Kelly and Sam Knee, one destined to become a vital companion piece to Grant McPhee’s 2017 document of the era, *Teenage Superstars*. Despite these preoccupations – and some lengthy barren spells – The Pastels have continued to delight fans by delivering three, surprisingly eclectic albums in the new millennium. The first of these was a soundtrack composed by the band for the 2003 film *The Last Great Wilderness*. It yielded a single, *I Picked A Flower*, recorded with Jarvis Cocker, but otherwise presented The Pastels draped in new finery. Sympathetically produced by John McEntire, its instrumentals incorporated aspects of *Illumination*’s dusky melancholia but also harboured a darker, more experimental heart beneath the shimmering vibes and gorgeously hypnotic melodies.

The second, 2009’s collaboration with Japanese duo Tenniscoats, *Two Sunsets*, borrowed some of the themes from the soundtrack, but pushed further. The Pastels have developed something of a cult following in Japan. Does he know why? “We had support from magazines and from Flipper’s Guitar, an influential group that Keigo Oyamada [aka Cornelius] was in. Eventually we came to know music like the Hallelujahs, Maher Shalal Hash Baz and Tenniscoats through Kenji Sekioka at Rover Records. Unfortunately, this was just at the point that Annabel wanted to stop touring so our relationship with this wave of groups was mostly Glasgow-based. *Two Sunsets* was





Crucial three: Stephen McRobbie (left of both photos) in 1993 with (standing) Katrina Mitchell and Aggi Wright; the same trio in 1996 (Mitchell on the right) after signing to Domino records

recorded here. It's probably the most enjoyable record I've ever worked on – we played together in a small room and the engineer Bal Cooke made a beautiful job of recording it." For those listeners and critics who have sometimes decried The Pastels for their tweeness and lack of sophistication, it could provide a perfect gateway to their world, and its beauty remains undimmed.

Slow Summits, the band's last album proper, is now seven years old. Some of its players – Tom Crossley, John Hogarty and regular contributor Gerry Love – are comparative veterans of The Pastels' story, having been recording with them for the best part of 20 years. A critical success, the songs on *Slow Summits* possess a greater maturity, and a genuine emotional and musical depth.

"I think it's maybe our best record," concurs McRobbie. "Probably the most satisfying in many ways. It didn't feel like we needed to rush into another one but we have started to gather ideas and think about something new. We were planning to go into the studio this year but it's just been impossible."

Despite the obstacles to recording, a "new" single, a delightful rendering of The Silver Jews' Advice To The Graduate culled from a 1997 John Peel session, appeared in September 2020, the band's first release in seven years. "We've become so slow-motion that *Illumination* seems like a fairly recent record. When you're young you do things a lot faster. As you become more experienced you try to improve upon what you've done, and it takes longer to find things that you haven't done before without becoming annoyingly complicated. I like music to have a degree of accessibility. There are still many

'THEY TRANSFORMED MY LIFE' Why we Love The Pastels



Robert Hodgens

(Bluebells, Fat Cops)

When I was younger, I used to visit 185 West Princes Street a lot. It was never without some trepidation. A lot depended on who answered the door. If it was Brian Superstar you would enter and turn left into the nascent world of The Pastels.

The biting wit of Brian was balanced by the charm and gentleness of Stephen Pastel. Their fledgling group was instantly appealing to me. Their songs' optimism and their outlook was both a contrast and a companion to what was happening across the corridor in Postcard Records' world. Now, nearly 40 years later, their body of work is as unique and evolving as any band I have ever encountered.



David Keenan

(author, critic, musician)

The Pastels changed my life, and I know everyone says that, but truly The Pastels

detonated my life the first time I saw them play live, which was also my first gig ever, in April 1987, at Fury Murrys, in Glasgow, with support from The Vaselines. It was *heroic*. My dad had come with me – I had no pals that enjoyed underground music at that point. But my dad liked to hang out with the bouncers, so it was cool. They were so primitive and raw, The Pastels, and yet at the same time to me, coming from Airdrie, on my own, hanging out and drinking Coca-Cola in the actual venue with my dad who loved Perry Como, just so sophisticated, and cool. And celebratory, euphorically so, of things like bus rides and romancing. And it was about Glasgow, where I was from, and they walked the same streets and, judging from their music, they saw the same sights and thought the same sounds

I did. Suddenly, my teenage years were illuminated, and made magic, by the music of The Pastels. I put them in my first novel, *This Is Memorial Device*, as a way of saying thank you.



Joe McAlinden

(BMX Bandit, Superstar, Groovy Little Number)

The Pastels were, and still are, my teenage pop crush.



Douglas T Stewart

(Chief Bandit)

There is a strong argument for The Pastels being the most important Scottish group. So much that has happened since the 80s that has had an impact worldwide has come out of a place that The Pastels are right at the centre of. I love so much of their music but their influence and importance go way beyond the music. Stephen was the

things beyond us as musicians but we are trying to improve on everything we do.”

One might have expected a close-knit community of like-minded souls, founded around the exchange of home-made compilation cassettes, to be left for dead amid the furious pace of 21st Century technosociety. But it is precisely this intimacy and obsessiveness that has secured its future and enabled it to thrive. “It’s easier today in some ways, with more music and information available,” he reflects. “While you can pull together a thumbnail sketch of almost anything in about 10 minutes, that’s not always satisfying. It’s very human to want to go deeper as things take up your interest. There are really great online radio and blogs just done out of love – people wanting to talk about the music they love and share their knowledge, or just make something out of a sense of community. I think The Pastels fit into this world quite easily.” For certain, they have helped shape that world. Glasgow today is a vibrant cosmopolitan city. But it’s also a kinder, more soulful place, with them here at its heart.

Casting back over the last four decades... any regrets? “There have been calamities and bad decisions taken, but thankfully we’re still friends with all the people who have played with us,” he replies. “I think everyone now accepts the reasons why the first line-up ended. It wasn’t handled particularly well. I was young at the time, but we’re all good friends now. Brian was a good guitar player – so far ahead of me – and it was generous of him to play with us. He had the musical nous. At the time, of course, I didn’t see it. I was pretty arrogant and young, and I think now, ‘Oh, my God, I was awful – how did he put up with me?’ What a brat I was!” 

Advice To The Graduate is on Domino.

guy who unlocked the keys to the magical kingdom for me. He transformed my life.



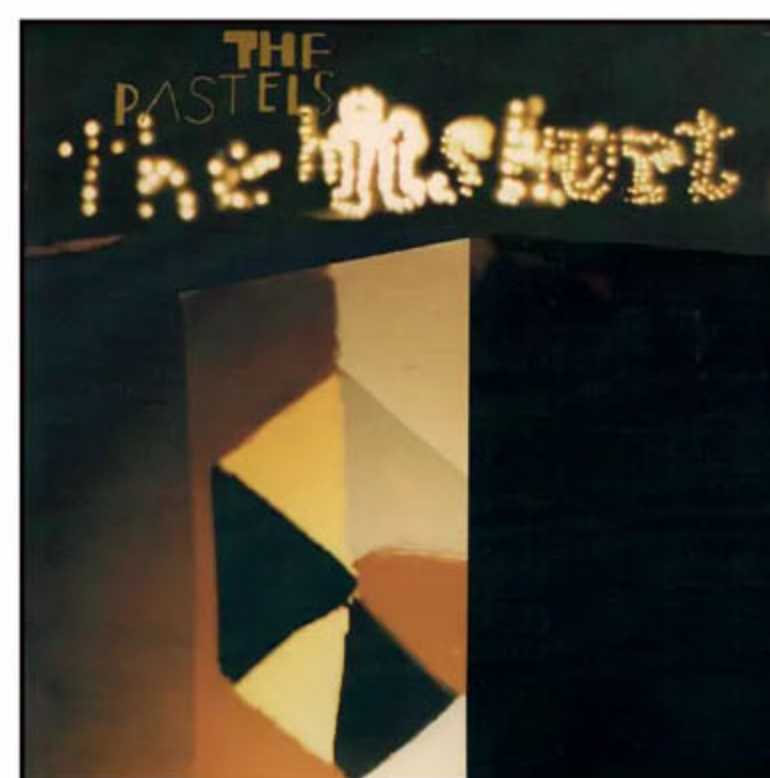
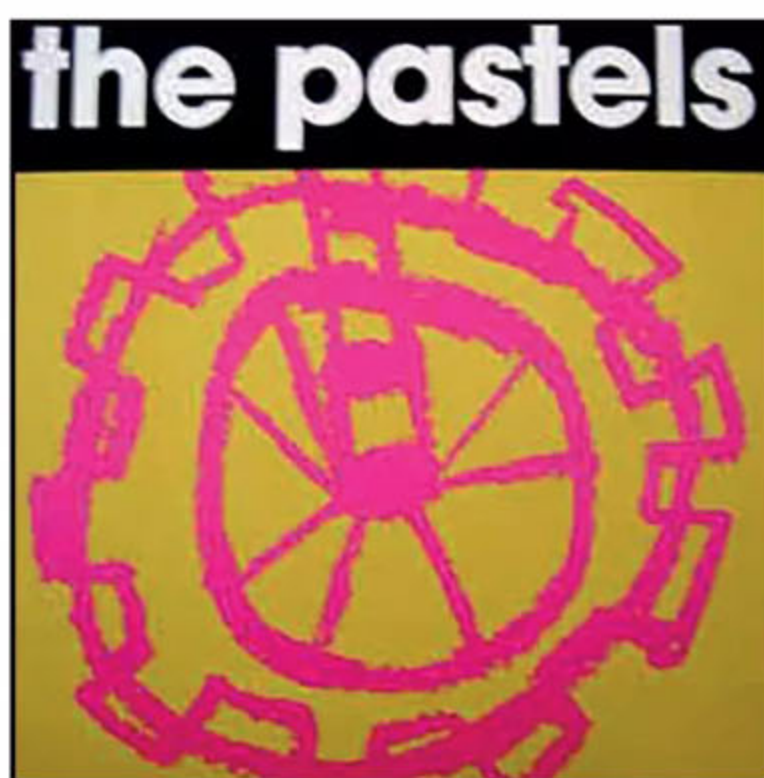
Sushil K Dade (Future Pilot AKA, ex-Soup Dragon, BMX Bandit, Telstar Pony)
You can hear traces of The Pastels’ DNA in so many

Scottish groups. Along with Orange Juice, they have provided myself and so many other artists with a constant source of inspiration and a road map to explore.



Jim McCulloch (ex-Soup Dragon, BMX Bandit, Snowgoose founder)
For over 30 years The Pastels have orbited my

musical world, inspiring generations of musicians with their gentle spirit. They are Glasgow’s musical dark matter. One doesn’t always notice them but they’re always there, effecting and affecting.



THE PASTELS SELECT DISCOGRAPHY

UK SINGLES

1982 Whaam! WHAAM 005
1983 Rough Trade RT 137
1984 Creation CRE 005
1984 Creation CRE 011 T
1985 Creation CRE 023 T
1985 Villa 21 VILLA 3

1986 GLASS 048
1986 GLASS 12048
1986 GLASS 050
1986 GLASS 12050
1987 GLASS 053
1987 GLASS 12053

1988 Chapter 22 12 CHAP 37
1990 USA K
1990 Overground OVER 06

1990 Overground OVER 06

1991 Paperhouse PAPER 008
1991 Paperhouse PAPER 008 T
1991 Paperhouse PAPER 011
1991 Paperhouse PAPER 011

1992 Paperhouse PAPER 013 T
1992 Paperhouse PAPER 018 T
1993 Paperhouse PAPER 023
1994 Domino RUG 28 T
1994 USA Matador OLE 114
1994 Domino RUG 36 T

1994 Domino RUG 42
1997 Domino RUG 52
1997 Domino RUG 55 T
2003 Geographic GEOG 34
2013 Domino RUG 520
2020 Domino RUG 1108

UK ALBUMS

1987 Glass GLAL P021
1988 Creation CRELP 031
1989 Chapter 22 CHAPLP 43
1993 Paperhouse PAPLP 008
1994 Domino WIGLP 17
1997 Domino WIGLP 34
1998 Domino WIGLP 46
2003 Geographic GEOG 18 LP
2009 Geographic GEOG 37 LP
2013 Domino WIGLP 185

Songs For Children (Heavens Above!/Tea Time Tales) (7" EP, p/s)£80
I Wonder Why/Supposed To Understand (7" p/s)£40
Something Going On/Stay With Me Till Morning (7" foldaround p/s, polybag)£35
Million Tears/Baby Honey/Surprise Me (12", p/s)£15
I'm Alright With You/Couldn't Care Less (12", p/s).....£10
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Different Drum/Empty House (7", p/s)£10
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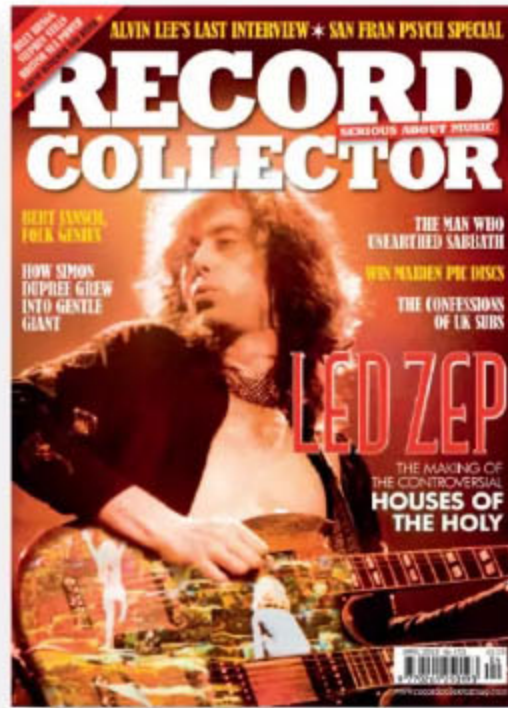
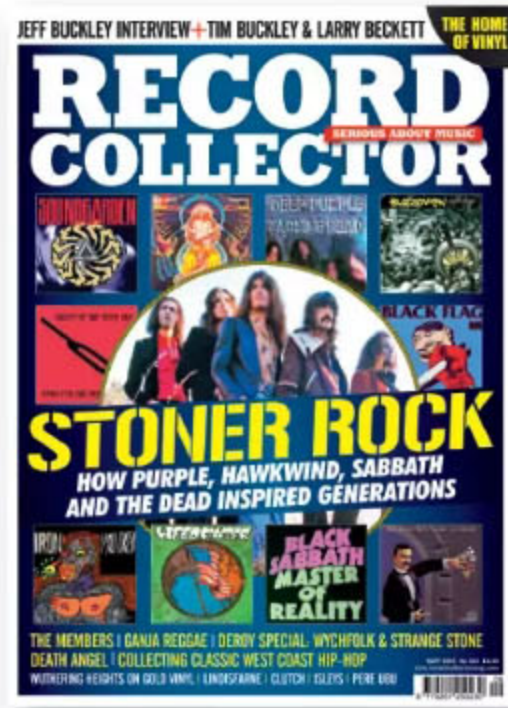
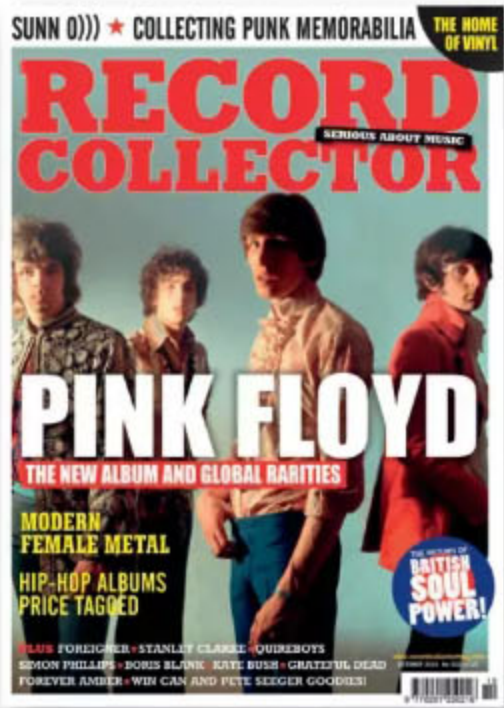
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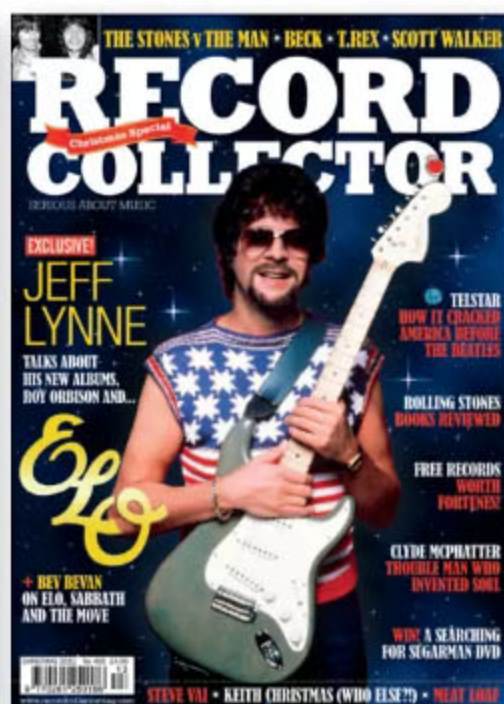
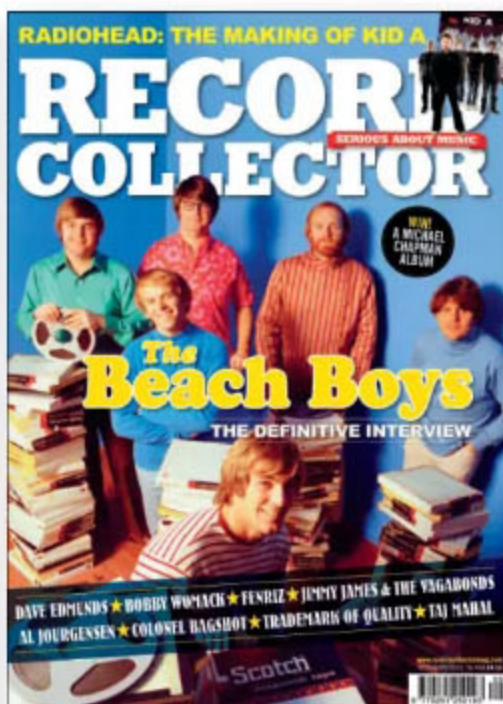
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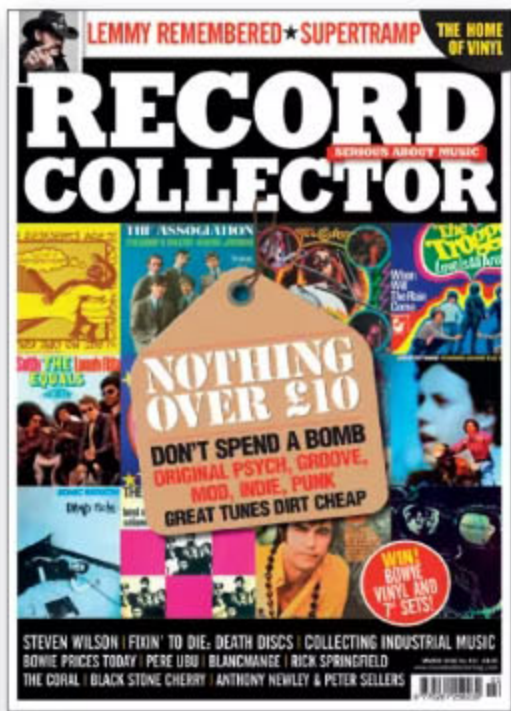
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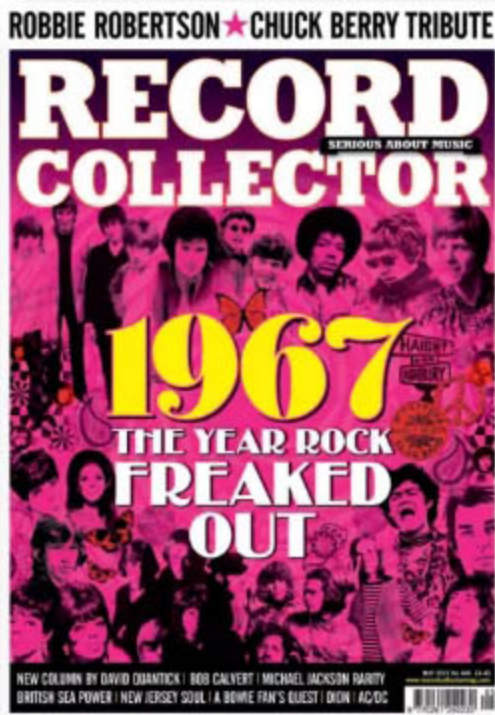
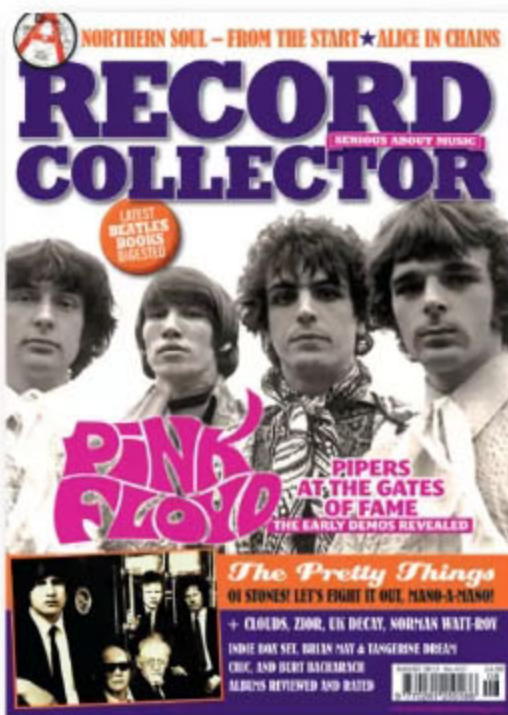
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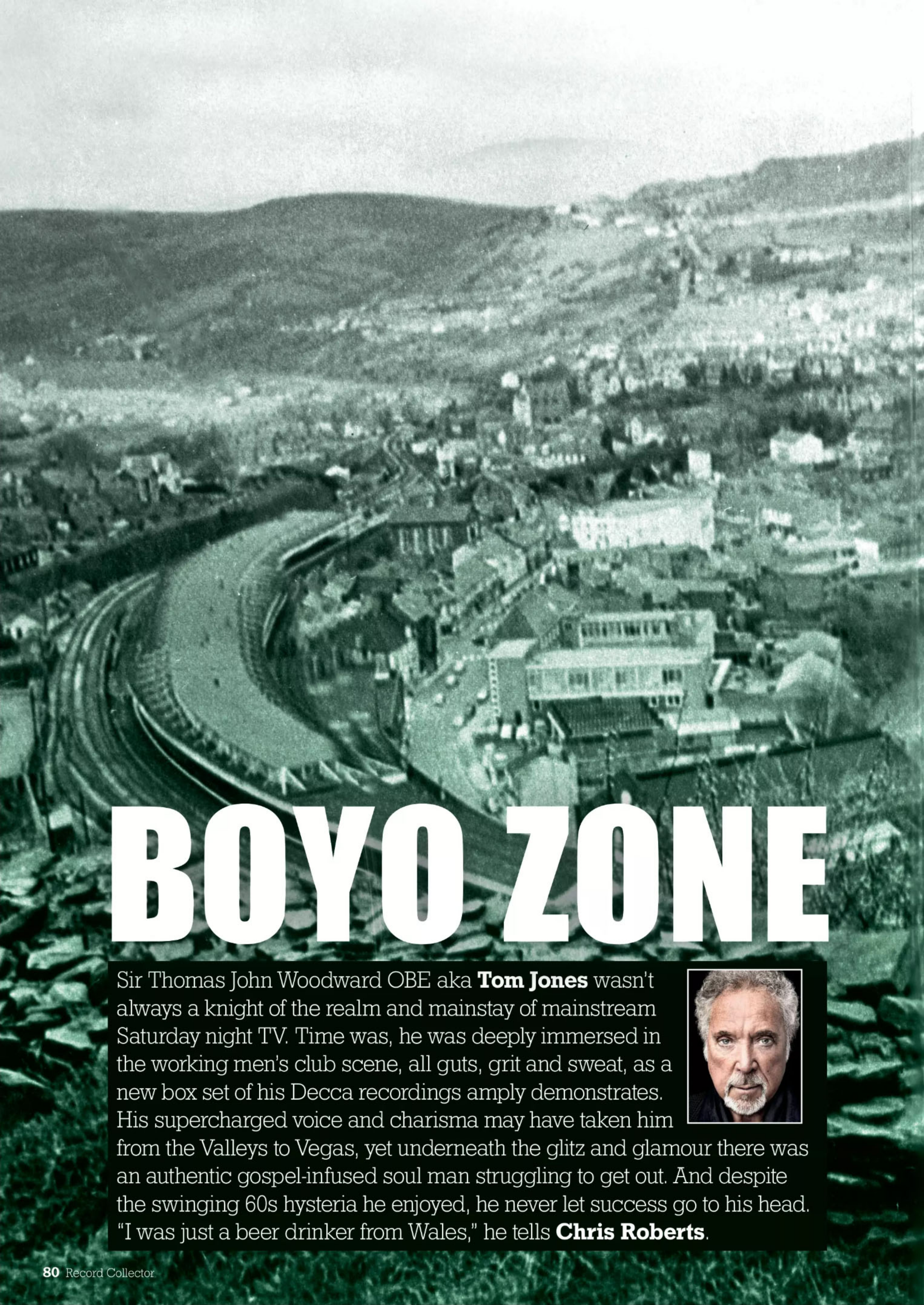
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ZZ TOP D103 /414 /490

An aerial photograph of a town in Wales, featuring a large stadium in the foreground and rolling hills in the background. The town is densely packed with buildings, and the stadium is a prominent feature in the lower left quadrant of the image.

BOYO ZONE

Sir Thomas John Woodward OBE aka **Tom Jones** wasn't always a knight of the realm and mainstay of mainstream Saturday night TV. Time was, he was deeply immersed in the working men's club scene, all guts, grit and sweat, as a new box set of his Decca recordings amply demonstrates. His supercharged voice and charisma may have taken him from the Valleys to Vegas, yet underneath the glitz and glamour there was an authentic gospel-infused soul man struggling to get out. And despite the swinging 60s hysteria he enjoyed, he never let success go to his head. "I was just a beer drinker from Wales," he tells **Chris Roberts**.





**Into the valley: Jones
The Voice surveys the
green, green grass
(and factories) of his
home town of
Pontypridd, 1966**

Eighty last June, 55 years after *It's Not Unusual* gave a first No 1 to the man who, in his teens, performed as "Tiger Tom, The Twisting Vocalist", Sir Tom Jones is in rude health, his robust baritone chuckling away at his memories, as he swears like a trooper.

His anecdotes span the history of pop and rock'n'roll: he was pals with Elvis and Sinatra (see panel), Otis and Lennon; he's worked with everyone from Jerry Lee Lewis and Little Richard to Stevie Wonder and Aretha Franklin, to The Art Of Noise and, uh, Olly Murs. Jones The Voice rose, with indomitable confidence and sex-bomb swagger, from a mining community in South Wales to the peaks of popularity. Reinventing himself in the 80s after a lull, 100 million records sold, he's an international treasure and, as he answered when asked how he'd like to be remembered, "a helluva singer".

As the new 17-disc box set, *The Complete Decca Studio Albums*, showcasing the first decade (1965-75) of his recording career, confirms, that sonorous singer was in sublime form as he belted out effervescent pop hits and located the beating heart of ballads, with a whole lotta soul. Landing in London as the 60s swung, the former glove factory worker shunned drugs but enjoyed a tippie or two. Through Las Vegas residencies, thrown knickers, the hitless wilderness years and an all-conquering comeback – he now beams Zen-ly through TV talent shows like a benevolent guru – he's always been game to try new things. Today, that genial demigod is well up for sharing his stupendous stories of sweat and showbiz in his none-more-Welsh tongue. Our chat goes on four times its planned length. Help yourself.

Before we even delve into Decca, it's incredible you've had such an enduring singing career, bearing in mind that, growing up in Treforest, Pontypridd, you, Thomas Woodward, were diagnosed with tuberculosis at 12, and spent two years in bed recovering...

Yeah! But it was a blessing in disguise, because I would've been a coal miner like my father, you see. That's what he'd wanted. But when I had TB, they said, "Well, there's one thing you can get out of your mind – you can't go down the mines". So that was out. Did I dodge a bullet? Yeah – sometimes these things happen, y'know? It taught me a lesson, too. There used to be a lamp post at the end of our street, and the kids always used to gather and hover around it. And I used to look out at it from my window, because I couldn't go out for two years. And I thought: once I can walk to that lamp post, I'll never moan again about anything

as long as I live. So, any time I get 'Oh, have I got to do this, got to do that', I go, "Hey! Lamp post!"

It gave you backbone? Willpower?

Strange things happen which mould your character. People say about some entertainers, "Oh, you can't blame him, cos showbusiness has changed him." I go: No. Showbusiness does not change you. It just brings out what was always there, y'know? Once a prick, always a prick. But when you're from a working-class background, you try and be a prick and somebody will give you a slap. Some entertainers become famous and all this shit in their personality comes out, but thank God, with my upbringing, I had a pretty stable personality before I got my first hit record. In Pontypridd the working-class community were all in it together – fantastic people. The more I think about it, the better it becomes in my head... getting up in those clubs, in South Wales, especially then, everybody and his brother could sing. So, you had to be able to *really* sing. I came from a long line of singers. That was a great training ground.

"THEY'D TOLD ME 'CURLY HAIR DOESN'T WORK'"

Did you ever imagine you'd have such a long, gloried, storied career?

Well, you never know about a LONG career, but I always had determination. I'd listen to the radio all the time, and I always thought I could sing as good as, or better

than, that person. I knew I could. I sang in school, in chapel, at weddings – any chance I got I was up. That was with me, at an early age. People who hadn't heard me before would go, "Jesus Christ!" So, when I came to London, to Decca, to the States, to TV studios, sure, I was thinking, "Just let me get my foot in the door." That's all I wanted. And once *It's Not Unusual* was in the charts, I thought – here we go, this is it.

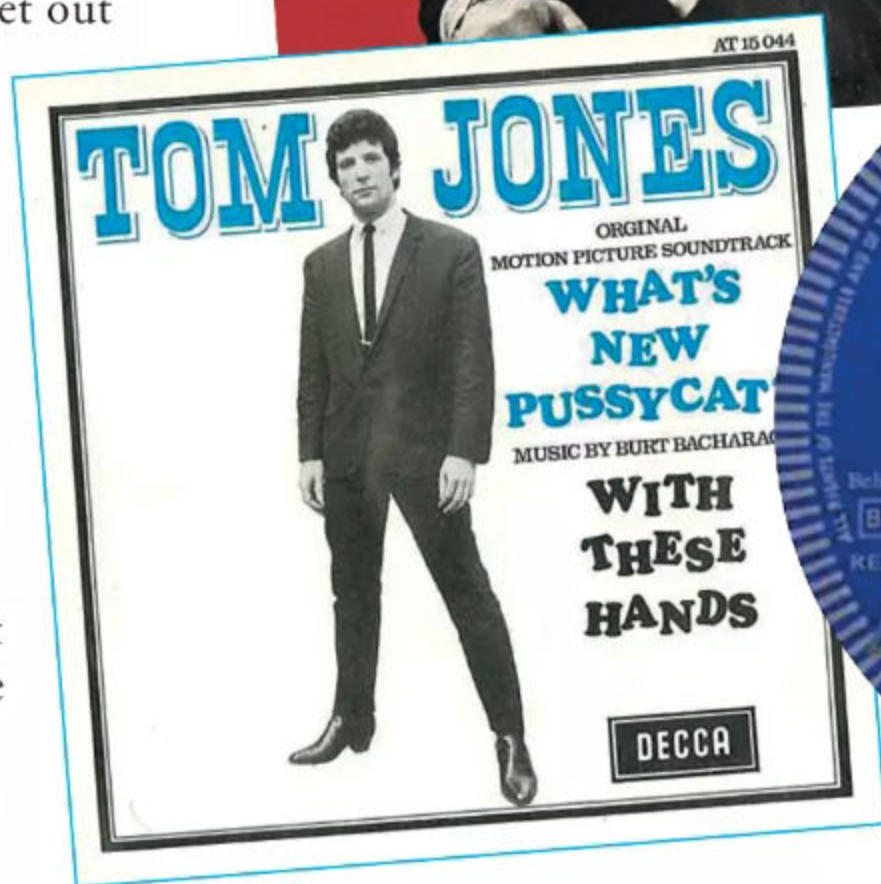
This Decca box set gathers all the albums from 1965 to 1975, the opening decade of your recording life. A happy, exciting time for you?

Unbelievable. I wouldn't change it for the world. We'd put out a song called *Chills & Fever* in '64, but it didn't register on the charts. Though it was a big hit in Australia, I remember. But in this country, no. So, Peter Sullivan, my recording manager, was saying: "We need a great song." Oh, before that – let me backtrack – I'd already recorded with Joe Meek, the independent producer. But he bullshitted us, he did. I asked what was happening with the songs we did, and he said, "Oh, I've sent them to Decca, but I haven't had a reply yet." So, my group and I went round to Decca House on the Embankment and said, "What's what?" And the people there said they'd had no tapes from Joe. So, I went back and gave him a bollocking. And he said, "Oh, sorry, I meant EMI!" So, then we marched round to EMI – and they'd never heard of me, either.

Anyway, all in all, I got an audition with Decca and got a contract for three singles. Like, three strikes and you're out. So, after *Chills & Fever*, I was living in Ladbroke Grove, summer '64, and it all went quiet... to me, it felt like a long time. I was doing demos for other people for Gordon Mills, my manager, who was signed as a writer. One day he and Les Reed wrote *It's Not Unusual*, and got me to sing the demo for Sandie Shaw, who'd had a couple of No 1s and was a big deal. When I heard it back, I said, "Fuck! That's the song!" I wanted it. I said if they didn't give me that, I was going back to Wales. Yeah, an ultimatum. That's how fucking desperate I was. So anyway, I got to record it, and the rest, as they say, is history.

And suddenly you were a star. Was it disorientating?

Unbelievable. I had my first Grammy, Best Newcomer of '65, and the song was nominated, too. So was *What's New Pussycat*? Before that, I remember singing at a big club in Bradford called The Lyceum, opening for a lady named Anne Shelton, a big star from the 50s. I was staying in this



8 P.M. Tickets: Wins, 4, Arundel Gardens

A circular logo with a blue background and white text. The words "TOM JONES" are arched across the top, and "SPECIAL" is arched across the bottom. In the center is a stylized white graphic of a gramophone horn or a similar circular motif.

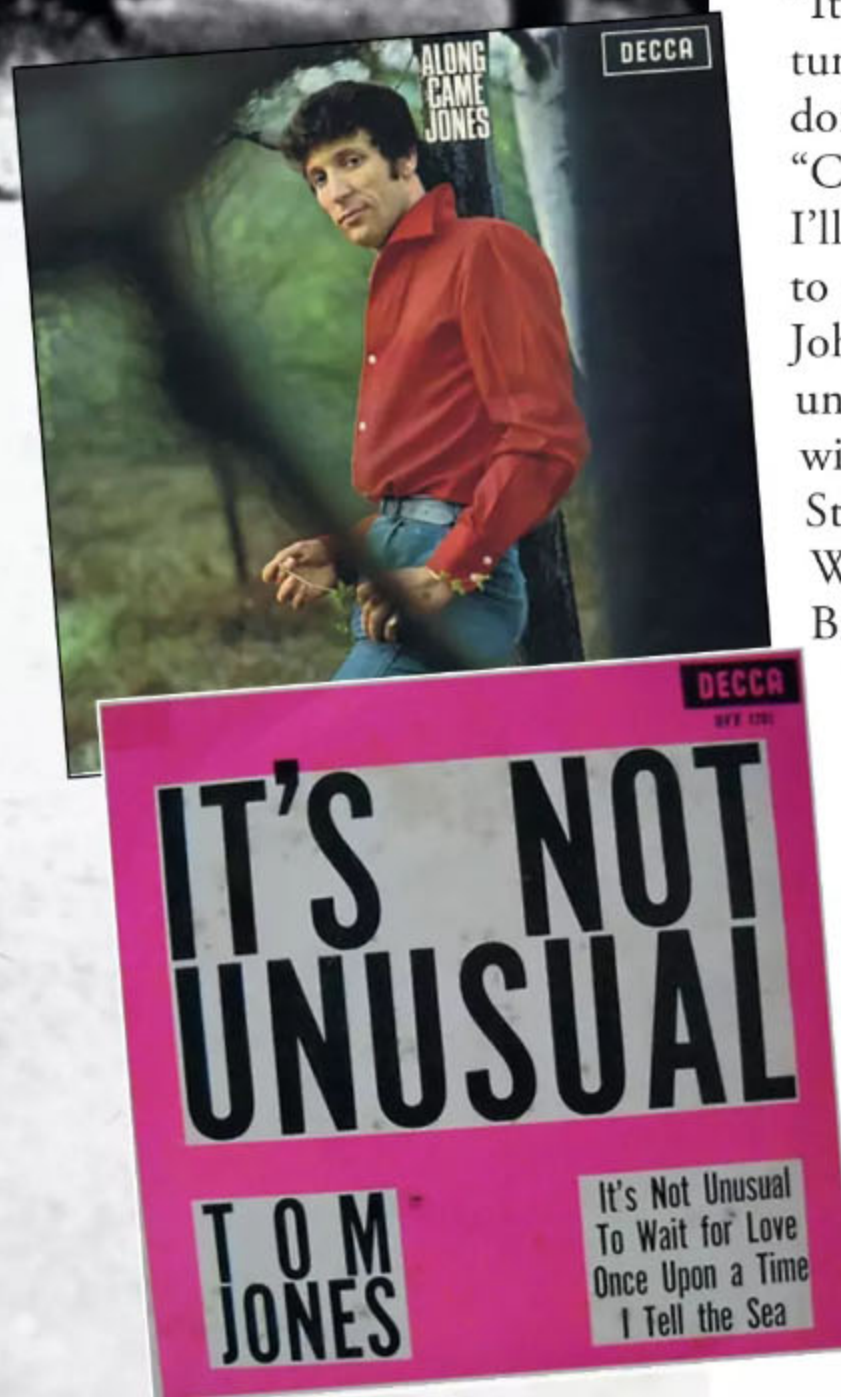
Grit's not unusual: Tom Jones soon after signing to Decca in 1965 – "It was three strikes and you're out"

double

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Skate expectations: Tom Jones in London in 1965



pub nearby, and on a Friday they'd fill the jukebox up with the new records. As I was sitting in the bar, they were playing *It's Not Unusual*. These fellas were all going, "What is this? Who's this Tom Jones?", playing it over and over non-stop on a Friday afternoon. And the lady behind the bar, cleaning the glasses, was looking at me and smiling. All week the gig venue had been telling me to keep the volume down. Come Friday night, they said, "You can turn the volume UP if you want, Tom." Cos the song was getting BIG...

Soon you were shaking your thing on *Top Of The Pops*...

I remember Wayne Fontana, who I became friendly with, was there, and said, "Great record you've got there, Tom. That'll be a sleeper." I said, "Well, it's come in at No 10." He said, "Oh! Forget the 'sleeper' thing, then." The next week it was No 1. The sound that Peter Sullivan got on those records, wow. He always wanted to use Studio 2, the smallest room, at Decca in Broadhurst Gardens.

"APPARENTLY, I LOOKED LIKE 'A MAN'"

The Rolling Stones were on Decca – snapped up after The Beatles had failed the audition. Did you feel part of the "swinging 60s"? Or did you feel something of an outsider in London?

Yes and no. I mean, I fitted in pretty easy because The Beatles liked what I did. John Lennon took the piss out of *It's Not Unusual*. I did *Thank Your Lucky Stars* on TV and he came on – I'd hung around cos I wanted to see The Beatles – and he sang, "It's not a unicorn, it's an elephant" to my tune. Then he shouted over, "How're you doing, you Welsh poof?" And I said, "Come up here, you Scouse bastard, and I'll show you." Gordon Mills had to explain to me it was just Scouse humour, and to John it was just Welsh humour. We understood each other! Then I got friendly with Van Morrison. We were in The Starlight Club, a basement hang-out in West Hampstead, near Decca. All the big British bands were there. Van said, "Thank God you're talking to me, none of these English groups will." I said, "It's our Celtic connection, see." We hit it off. And I got on with Lulu, she'd had a big hit on Decca, Peter Sullivan's first, *Shout*. Loved that record, so I knew I was in good hands with him.

I believe you went to a fireworks party given by Lulu and Maurice Gibb at their house in 1973, attended by Robert Plant, Rod Stewart, Marc Bolan, Elton John

and others, and gazed upon a massive kitchen tabletop mountain of cocaine, which they all loved but which wasn't your poison?

Exactly. I was never, *never* interested in drugs. People say, "Oh, if you lived through the swinging 60s and remember it, you weren't there." That's just not true. I remember everything. I'd been a beer drinker from Wales, y'know? Smoking Woodbines and drinking pints. Gordon Mills fancied himself as a wine connoisseur and introduced me to champagne. I had to learn about it. And Cuban cigars. Paul Anka said to me once, "I've got some great Colombian Red." Which is... to smoke, y'know? It's a drug... apparently. He said, "You want some?" And I said, "No, Cuba is as far South as I go." Then I thought, shit, that's a great line. So there I was in the swinging 60s, a champagne-drinking, Cuban-cigar-smoking fella from South Wales.

Was this genuinely the time working-class people broke into the entertainment industry more than ever before?

Definitely. But I noticed that the groups... John Lennon, for example, was at Art College. So was Mick Jagger. So as far as I was concerned, they were basically college boys. I went to a Secondary Modern. And apparently, I looked like a "man". So the powers-that-be told me, anyway. They'd told me before auditioning, "Curly hair doesn't work anymore, The Beatles have set a new style..." See, even though I was born 1940, the same year as John and Ringo, I always felt like I'd lived longer. I'd married young, at 16, as well. I was a father. So, I was ready to go. But yeah, we were all taking on London at more or less the same time.

And when It's Not Unusual hit the top on 1 March (St. David's Day) 1965, you were ready to take on the world...

Yeah, I was considered quite outrageous in the States at first. Oh, but first, another thing that happened: I was on a Cilla Black tour, winter '64-'65. The reason I was on there was because PJ Proby was splitting his pants all the time. Not a myth, no. He'd been told they'd drop the fire curtain on him if he dropped to his knees and did it again. The fella who made my velvet shirts made his pants, and he'd told him they'd snap, and Proby said, "That's the idea!" He thought he was, y'know, "the one". Anyway, on a warning, he comes out, drops to his knees, and his fucking pants explode. So, to take his place, opening for Cilla, they were looking for a "male sex symbol". It was funny: at first all the front rows, teenage girls, had PJ Proby posters still, that I had to look at. But then as It's Not Unusual went to No 1, they rolled them up and threw them away. That was great. That's when I knew it was beginning.

IT IS UNUSUAL

Elvis drops his pants and Sinatra grills Tom's parents. What happens in Vegas...

Famously, Tom Jones and Elvis Presley bonded, spending much time together in Las Vegas in '69 while both playing residencies, with late nights singing and drinking together at his hotel suite.

Is it true that Jones stepped out of his backstage shower minutes after finishing a show one night to find The King taking a dump in his toilet? (As Tom writes in his autobiography, 2015's Over The Top And Back, "What I'm saying is, he must have felt quite comfortable, all in all").

"Ha ha! Yeah. It's funny since... I'm friendly with Priscilla, and when my book came out, she said, 'I can't understand how you told that story about Elvis!' But they'd already split up by then; she wasn't in Vegas with him. Maybe she'd already gone off with his karate teacher. She couldn't believe Elvis used my toilet while I was there. But it's the truth, I'm not fucking making it up! I wouldn't do that! She said, 'Well, he never went to the toilet in front of me...' I said, 'Well, maybe not in front of you...'

"We were from the old school; Elvis was old-fashioned in a lot of ways. So – he didn't think anything was up! So much so that, when I came out of the shower, he was standing there, singing this song that somebody had pitched to him which he thought might be good for me, and he still hadn't pulled his pants up! He had this North Beach Leathers suit on, which a lot of us used to wear in those days. I said, 'Elvis, you know your pants are still around your ankles, do you?' So, he calls for Red

West, his bodyguard – 'Reeeeeed!' – who bursts in through the door, thinking there's something wrong, and Elvis says, 'My pants, Red, my pants...' Ha! So Red West is on his knees, pulling these fucking intricately-laced pants up for Elvis, and says to me, 'If you told this story, nobody would believe you.' I said, 'Well, I am gonna tell it...'

And didn't Frank Sinatra spend an evening with you where he seemed more interested in your Mum and Dad?

"All night, yeah. He cleared out this bar in Caesars Palace. Said to his guys, 'Only Tom and his wife and his parents can be here – everybody else, out!' But he was talking to my parents more than me! He wanted to know how I sang the way I do. He said, 'What did you do to make this boy?' My father said, 'I put it down to Mitchell & Butlers', which was a Birmingham beer they sold in the Wood Road club in Treforest. He told Frank he'd had a skin-full of it, gone home, got with my mother, and I was the result. Sinatra thought that was hilarious. 'Can I have some of that when I come to Britain?' he said.

"The other thing was, Sinatra would say, 'You've gotta do more standards, Tom, you've gotta get into that.' But Elvis would say, 'No, Tom, we don't sing those songs. We leave those to Sinatra; we don't do those.' I thought it was great that he said 'we'. I'd just say, Well... yeah... I like it all, really..."

Chris Roberts



"When I came out the shower, he was standing there": The Voice meets The King (and Priscilla), post-ablutions

Never mind PJ Proby, when you went on The Ed Sullivan Show they had to tell you not to wiggle your hips too suggestively?

Exactly. I first went on in May '65; it had shot up the American charts, too. And I'd just played the London Palladium, great. But I'd had some flak from... either *Crackerjack* or *Blue Peter*, one of the two.

Ha-ha, I know! "*Crackerjack!*" Anyone plugging a record would go on the children's TV hour: Beatles, Stones, everybody. Well, when I went on there the BBC got these letters from ladies saying, "I don't want my daughter[s] looking at this MAN, gyrating!" And that was the first indication I had of being, y'know, "too sexy"...

Too sexy for *Crackerjack!*

Right. So, in the States, they said the same thing to me in '65 that they'd said to Elvis Presley in '56: "If you move like that, we'll cut to close-ups." Nine years later! I realised there were more restrictions in America than in England, which I thought was ludicrous... we'd grown up thinking rock'n'roll *was* America!"

You packed some heat anyway...

Oh, yeah. I went back five times that year.

Were you always so confident?

Yes. That's it. People would say: were you nervous? I'd say: no, I was excited. I was *very* confident. So much so that when I played the Copacabana in '68, they said, "It's a Mafia-owned club, aren't you frightened?" I said, "Look, excuse me, if you've played a fucking working men's club in Quakers Yard in South Wales, then the Copacabana is a breeze, believe me." The only difference is we didn't have guns in Wales. And in New York, the gangsters were bringing their girlfriends and wives to the shows.

You were embraced by the soul music scene there, too...

Yeah, they kept playing It's Not Unusual on black radio in New York. The DJs were calling before I'd got there, going, "We hear you've got Tom Jones, soul brother from England, coming in for TV? Bring him over. We'd love to have him on our show." And my guy goes, "Uh, sure... one thing you might want to know, Tom is white." The DJ said, "Ha, funny. Whoever's singing this song is *not* white. He might *think* he is..." My guy's going, "No, really, Tom's white." The guy goes, "Does he KNOW?"

After The Green Green Grass Of Home gave you a seven-week chart-topper across Christmas '66, you broadened your range and extended your first hot streak by moving into ballads such as Detroit City, Delilah and I'll Never Fall In Love Again (Les Reed, who co-wrote I'm Coming Home, the Welsh Wichita Lineman, said your performance in the studio on it moved his hardened string section to tears). Was the switch to emotive epics your idea or the label's?

Oh, I'd been doing them in Wales, see. I'd learned my trade. You could only hit them with Great Balls Of Fire for the youngsters if you'd started off with, say, I Believe or My Mother's Eyes for the regulars. So – the thing with The Green Green Grass Of Home, there's a story there. I was always a big Jerry Lee Lewis fan. I went into Colony Records in New York in '65 and asked if they had anything by him I hadn't got. The fella said, "Ah, fuhgeddaboutit, he's got this new album called *Country Songs For City Folk*, but... it's country." I said, "I'll buy it." Back at the hotel I played it, and Green Green Grass was on there. So was Detroit City. Back in London, I said to Peter Sullivan, "Look, I've found this

THE BALLADS OF TOM JONES

Ten TJ collectables

Chills And Fever/Breathless (Decca F 11966, 1964) £60

The original version was written and recorded by Ronnie Love in the US in 1960 and issued here on London (1961 HLD 9272, £50). Though it appeared on the flip of the Jet Harris single Besame Mucho in 1962 (Decca F 11466, £8), Jones almost literally set the song on fire with this amazing and definitive vocal performance.

Chills & Fever/Baby I'm In Love (Tower 190, US, 1965) £200

As Tommy Scott and the Senators, Jones had recorded a number of tracks with legendary producer Joe Meek before re-recording Chills for Decca. Meek cashed in on the worldwide success of It's Not Unusual in early 1965 by selling some of his Senators recordings. Tom was not amused as this features a more Meek Jones.

Thunderball/Key To My Heart (Decca F 12292, Denmark, 1965) £60

Lest we forget, Tom sang the theme tune to this 1965 Bond film and while the UK pressing is worth pennies, copies of the single issued around the world in picture sleeves remain sought-after by Bond collectors, fans of the great and late Sean Connery and Jones aficionados.

Detroit City/Ten Guitars (Decca 26108, Congo, 1967) £60

Like Elvis and The Beatles, Jones' international success saw his records pressed in the most unlikely places. This Congolese 7" in a picture sleeve is not even listed on Discogs, but it does exist – somewhere!

A-TOM-IC JONES (Parrot PA 61007, US, 1969) £200

The original UK cover (1965) places Tom in front of a chilling mushroom cloud scene, and this at the height of the Cold War, maybe why the original US Parrot has a different picture. This scarce reissue from 1969 featured another different cover and sold poorly, making it a very tough find.

SELDOM IN TOM JONES NO 3 (NAX 003, Japan, 1971) £150

Between 1971 and 1973 a number of albums were issued on the King Seldom Label in Japan. While it is easy to find the version with Tom on the front looking gorgeous (pictured, £15), it is nigh-on impossible to find the pricier version with a gatefold sleeve showing a sexy woman on the cover and no mention of Tom!

LOVE MACHINE (MAM MAM 4, LP, 1976) £350

Considering the number of women Tom bedded, the title of this album is apt. Better still, he actually takes on the 1975 Miracles disco hit Love Machine at the end of Side One. There are also four Paul Anka songs put to the bellows. This album was only issued in South Africa and is so rare, it was bootlegged on CD in 2015 by those lovely Russians.

DO YOU TAKE THIS MAN (EMI 1 A 06263224, 1979) £40

Disco was an ideal vehicle for divas and studs to strut their vocal stuff and Tom got all funky on this soulful patrol around the dancefloor. Collectors also want it for Easy Lady, co-written by Alan Hawkshaw. You really will find this beauty in a charity shop.

PRAISE AND BLAME (Lost Highway B 001455501, 2010) £60

A lot of Tom's recent work tends to get neglected, with this gospel-inspired feast being a case in point. It's worth checking out, though, as he not only takes on Bob Dylan's What Good Am I? and Sister Rosetta Tharpe's Strange Things but also co-wrote five tracks.

Evil/Jezebel (TMR 106, US, 2012) £150

You can pick up the standard black vinyl edition of these two tracks pressed on Jack White's Third Man records for less than a fiver. But crafty Jack pressed a limited edition of 150 on tri-coloured vinyl. Fifty were sold in the Third Man shop in Nashville and the other 100 sold in one of the oldest record shops in the world – Spillers in Cardiff.

Ian Shirley



great song that's untapped." Peter said, "But it's country, isn't it?" I said, "So what?" And I did it on TV, and the next day I'm filling up my car in the petrol station, and this fella comes up going, "What was that song you sang last night where you were in jail?" I thought: great, there's a buzz here, we've got to record it. So, we did. And that opened that door. I'd already done a ballad with With These Hands, which Elvis loved. So next I did Detroit City. I did Never Gonna Fall In Love Again, that Lonnie Donegan wrote, in one take... suddenly I'm on a ballad thing.

Some people say they were middle-of-the-road – no! Have a listen to the way I'm singing them. They're sort of country-blues with tinges of gospel. I'm Coming Home... I put everything into it. I inject as much soul as I can. I'm versatile; I can sing... whatever. I thought it'd be an asset. The problem is: people then view you in a certain light. I wasn't bothered, but a lot of bands I was friendly with, like Eric Clapton, were saying I should do more blues, which I did in my live shows. But they were second-hand songs. Then again, when Burt Bacharach had asked me to do What's New Pussycat?, I'd thought, hmm, this is a bit poppy for me, but I'll do it. And it was a fucking monster hit! Ha! Sometimes you chart a course that you didn't really plan on...

It's amazing that your other big movie theme, Thunderball, wasn't a monster hit...

Yeah, I know! The movie was huge; second highest-grossing Bond film of all time. So, it's weird. Shirley [Bassey] had done Goldfinger, the one before, and had her only big American hit. I thought Thunderball was great. John Barry and Don Black said, "Shit – this record is fucking unbelievable!" And I said, "Well, yeah." But that was it. I'd got a bit of a reputation as a one-take wonder: this was one. John said to hold that last note as long as I could. I thought, "Right, take a deep breath before I hit 'ball'." So, I get there, I've gone, "Like thunder...", and I've forgotten to take that extra breath. So, OK, maybe you hear the word "baaaaalll" coming out of my mouth, but in my brain I'm going, "cuuuuuuunt!" You can hear, right at the end of the note, I go flat cos I'm holding on so long. In my mind was, "Oh, you fucker." The room was spinning when I opened my eyes. John said, "Jesus Christ, you held that well." I said, "I could've held it longer if I practised what I preach..."

You mentioned With These Hands. Is it true that Elvis sang that as you first met him?

Yeah – I loved that I was having an effect on American singers. Especially Elvis, who was, y'know, the one. In '65 I was in LA at Paramount Studios, talking about a song for a movie, and he was there filming *Paradise, Hawaiian Style*. They said, "Elvis says he'd like to meet you?" So, I thought, "Fuck me," y'know? I went to see him on the set, and



there was a break, and he walked towards me, arms out, singing With These Hands. He said, "How the hell do you sing like that?" I told him he was partly to blame. He loved the way I sang. So, we became friends immediately.

"THE HITS STARTED DRYING UP, BIG TIME"

You've admitted you went more "showbiz" as the 60s gave way to the 70s, and while as a live attraction in the States you were smashing it, your hit singles were drying up. Did it feel like something was changing?

Big time. The reasons being – Peter Sullivan finished with Decca, went independent, and we missed Les Reed, who'd done a lot of my arrangements as well. I said to Gordon Mills, "We've got a problem. We're missing very important links here." Gordon said, "Oh, I can do what they do, I can produce." I said,

"Sometimes you chart a course you didn't plan on": Jones' sideburns go down and his collars go up in the wake of sustained 60s success

"You're a great manager, why don't you stick to that?" So, then I had trouble, you see. But I knew it. I saw it coming. The last big hits then were She's A Lady, '71, written by Paul Anka, No 1 in America, and Till. But that was it. The winning formula had gone.

Your last album with Decca, '75's *Memories Don't Leave Like People Do*, was produced by Johnny Bristol. Would you agree it's essentially a soul album?

Exactly. A great album, but it didn't register. I'd told Gordon we needed somebody fresh. To move on. And Johnny had done Hang On In There Baby himself, and had a wealth of material. I loved the title song, and I Got Your Number. We made it in LA, with top musicians. But I don't know... maybe with what I'd done in the past, that transition wasn't ready to happen for a while yet. Oh, I love it, though, I still play it. Johnny brought in my live show vocal group, The Blossoms, and Jeanie King does a fantastic job.

Were you worried after your Decca years wound down? You went 15 years without a

"A helluva singer": Jones in full flow onstage in the mid-60s



hit before springing back in the late 80s...

Sure. See, I'm not putting Gordon down, but we were in America because he felt that's where I belonged. He wasn't considering Europe. I'd signed with Polygram in the States, and because of *The Green Green Grass Of Home* being so huge, they saw me as country. I signed with them in 1980 for five albums, option of a sixth, over five or six years. All country, though, y'see. That was the problem. Hits in America, but not even released anywhere else in the world. I was living in LA, working in Vegas. I thought: I'm digging my own grave here. I went through a frustrating time. So, when it was the optional sixth album, I said, "No, I can't do it, I've got to get out." Gordon said, "Do you want a record deal or not?" I said, "I don't care. I've got to start again." And then, '87 by now, I recorded *A Boy From Nowhere*.

People forget that song gave you a British No 2 when Prince was still the only guy who'd had a hit with Kiss...

Yeah – I did this ballad for the musical

Matador. Gordon passed away before I recorded it. The following year, we're looking for songs again, with Mark, my son, now my manager, and I happen to do Kiss on the Jonathan Ross TV show. The Art Of Noise see this, and ask if I'd be interested in doing it for their album. So, I said sure. I mean, I knew Prince had just had a big hit with it, but The Art Of Noise did this great arrangement – it made it more "me". Actually, I sang it over just a drum track in LA, sent it back, they did the rest. When I first heard it, I said to Mark, "If this isn't a hit, I don't know anything anymore."

Were you pleased a younger audience discovered you?

When I went back to Pontypridd one weekend, the jukebox in my local pub had both *Boy From Nowhere* and Kiss. And the people putting on the former were going, "That's you, Tommy, that's you right there." And then these kids were putting on Kiss, going, "Oh, go fuck yourselves – *that's* you, Tom, that's you right there." I said, "They're

BOTH me! I'm not one or the other." And I thought, shit, this is exactly the same as when I started in Wales...

So, hip again, you reset yourself for a new century – after a couple of misfires - with 1999 duets album *Reload*, your career highest-seller. If we may backtrack first, the earlier duets on your TV shows (notably *This Is Tom Jones*, which ran from '69 to '71) were the stuff of legend, featuring a who's who of A-list stars...

Ah, yeah, though the problem in those days was you couldn't record duets with anybody who wasn't on the same label. See, Aretha Franklin was on Atlantic, me on Decca, so it was out of the question. But yeah, fantastic moments. I loved that. I had the chance to sing with Jerry Lee Lewis, Little Richard, Chuck Berry one time on another show. I sang with all my boyhood heroes. Plus, people who were around then: Aretha, Stevie Wonder, Ray Charles, Janis Joplin, Dusty, Cher... Crosby, Stills, Nash & Young, yeah... it was tremendous.

Space, Robbie Williams and trans-European smash *Sex Bomb* on *Reload* can't really top that...

But, see, first of all Gut Records were saying they'd get established stars like Elton and Rod, y'know? I said, "Well, fine, but I'd prefer to go more *edgy*, to do what's happening right now." And when I played the Cardiff Arena, Stereophonics came to see me and I said, "Do you fancy doing a thing with me for this album, then?" Kelly [Jones, singer] said, "Love to". I said to all these people, "I can step into anything. We can use your producers. I'll come to you." Cerys [Matthews] was at Cardiff, too: she said, "Ooh, yes, I've always wanted to sing with a big band." So, we

did *Baby It's Cold Outside*. The Cardigans – I went to Malmö to do Talking Heads' *Burning Down The House*. It's funny, the powers-that-be had to be convinced. I said, "See, I *hope* these younger people look on me not as an old fart, but as somebody they can work with. And – no problem. I sang with good people like Van [Morrison], too, of course, and Mick Hucknall. Portishead. I think *Reload* did five million. Started another new chapter.

You kept swinging the lead in unpredictable directions. The next album, 2002's *Mr Jones*, was a collaboration with Wyclef Jean. Would you say it failed to find an audience?

I was disappointed, yeah. Wyclef, see, he overloads everything – he had me singing duets with myself, all kinds of stuff. But then V2, Richard Branson, said, "We need the album NOW." Wyclef said we hadn't finished yet, it's too full-on, we need to leave some space. But they insisted – and it was actually put out before it was properly finished. It had all the ingredients – just too much of them!

I'd said at the beginning that I came from the old school where the song is all-important. And Wyclef said, no, the groove is all-important... and wanted us to write in the studio. So, I put my two pennorth in: he'd start an idea then I'd write the song. Anyway, I'm always open to suggestion. I'll try things, see what happens. Sometimes it hits, sometimes it doesn't.

You seemed more at home on your latest reinvention on the last three loved-by-critics albums, *Praise And Blame* (2010), *Spirit In The Room* (2012) and *Long Lost Suitcase* (2015), stripped down to basics with Ethan Johns producing. (On the second of those, Jones sang Leonard Cohen's *Tower Of Song* and imbued the line, "I was born with the gift of a golden voice" with truth incarnate). Is that a comfortable working relationship?

When I first met Ethan, he said, "I hear things in your voice that I don't think have been tapped into yet." I said, "Uh... all right. How are we gonna go about this?" He said we'd book a studio at Real World, Peter Gabriel's place, and go in there with two or three musicians, and just kick things around. I said, "OK – exactly what I used to do with my band back in Wales as a teenager!" He said, "Right – just think of this as starting over." Back to my roots.

We were picking some songs and I went straight for a Bob Dylan. I've always loved Dylan's writing. We did *What Good Am I*, just very basic. So, I'm running it through, I wasn't even really near the microphone, and the engineer, Dominic [Monks], says, "Do you want to hear that back?" I said, "I wasn't aware we were recording!" And Ethan said, "That's the best way to do it." They played it back, and I thought, "Shit, something's happening here..." I'd ask if there were any suggestions as to which way I should take a song, and Ethan said, "Well, try not to project as much." Ha! Projection's always been a big thing with me, y'know? You get up in a Welsh working men's club, you'd better bloody be able to project! And that hasn't ever really left me. He said to just sing it to myself, as quietly as possible. And I thought of my wife at the time. She wasn't in a good way [*Linda Jones died in 2016*]. And *What Good Am I?* rang a bell with me then, because it's all about that...

So, all this stuff, trial and error: Ethan and I were in tune with one another. It was a very different way of recording. In the old days, you got the key, stepped into the studio and sang it over the arrangement which was already finished. We'd do three songs in two hours back then.

Knighted in 2005, you've come a long way since that 1965 Decca debut album *Along Came Jones*...

That reminds me – this is God's honest truth – Otis Redding told me he'd got that album. I went to see him in a club; I think it was the last British tour he did before he died in the

plane crash. In the dressing room, he said, "I've got your first album. You are the best soul singer in the world." On my life! Otis Redding said that to me! He said, "We all try to do what you do." I said, "That's strange, because I've been trying to do what you do..." But see, it was the records, that sound, Peter Sullivan, of course. I had freedom – they didn't try to manoeuvre me into any area.

"OTIS SAID, 'WE ALL TRY TO DO WHAT YOU DO'"

And there was a singer I toured with on the Dick Clark tour in '65, named Mel Carter, had a big hit with *Hold Me, Thrill Me, Kiss Me*. We were having a bit of a party one night with The Shirelles, who were also on the tour – you know, *Will You Love Me Tomorrow?* I was hanging out with a lot of black acts, black singers, on that tour. And Mel put my first album on, which had just come out, and asked The Shirelles, "Who do you think this is?" Although he hid the cover and skipped *It's Not Unusual*, that would've given it away. So, there was *Whatcha Gonna Do*, and *I Need Your Loving*, and the ballad *When The World Was Beautiful*, and they were trying to figure out who it was. And every guess The Shirelles made was a black singer. Another time I put *With These Hands* on a little portable record player on the tour bus, I'd been sent the first pressing, and Shirley Owens, the lead singer, said, "You're made for life." So... all those early things on Decca meant something. Without a shadow of doubt, they were top quality. They stand up today, as far as I'm concerned.

Speaking of today, you must have been missing performing before live audiences over this challenging time of coronavirus?

That's the thing, with this lockdown situation. The one thing I can't do. But

thank God for *The Voice*, because I can go on there at least, and do some duets. Singing Dobie Gray's *Drift Away* was my choice. My late wife always said I should do that song, but in the 70s everybody was doing it, so I told her: I'll do it one day. But yes, the thing I'm missing most is my live shows. Because in 2019 the tour went so well, and I thought: my God, next year I'm going to be 80 years old – and I feel great! And it's gonna be fantastic, because my band now is exactly where I want 'em... I was looking forward to touring so much. And then the one thing you don't count on is: there's no fucking people there! You can feel great, have the best songs, best musicians, but if there's nobody to sing to, what's the good?

Hope springs eternal. Maybe in 2021?

I'm first in line for the vaccination, I tell you. I'm 80 years old, see? I'm on the front line!

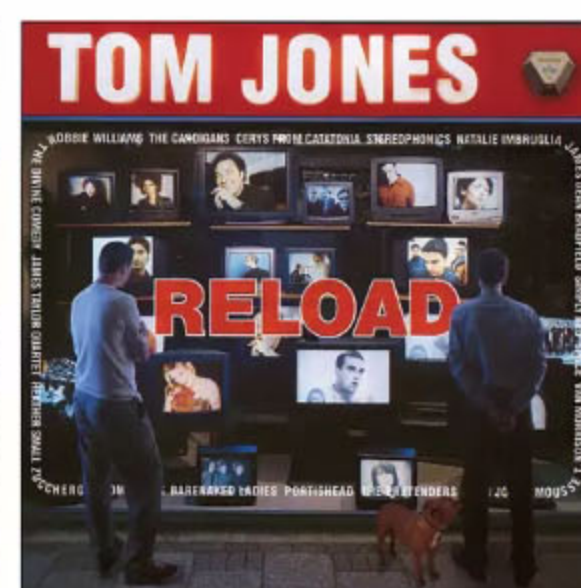
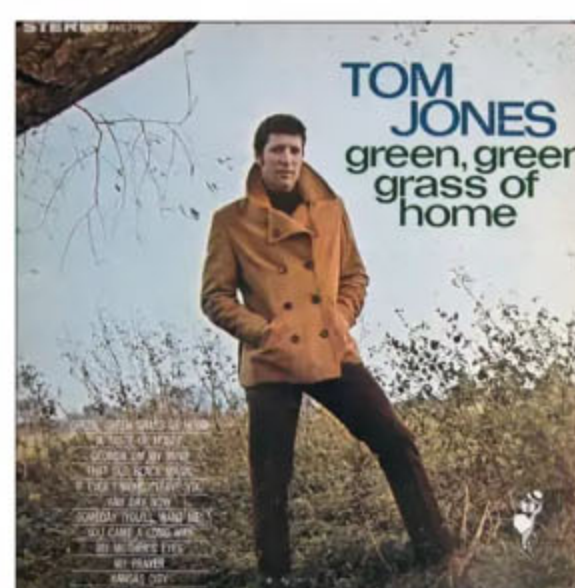
It's hard to believe you're 80; you're in such good nick...

I can't believe it myself! Ha! The new coach on *The Voice*, for 2021, which we're well into filming, is [young British pop/R&B artist] Anne-Marie. And I'll be talking about songs with Olly Murs, who knows a fair bit of the old soul stuff, but Anne-Marie won't know them. I'll say: how about this one? No. And I go, "Shit – the problem is I forget how old I am!" And Anne-Marie goes, "You're not old." I said, "I'm 80!" She said, "No, you're not. You're just not an 80-year-old person."

Those Cuban cigars have served you well, Sir Tom...

I had one today, funnily enough. Before I spoke to you, I had a coffee and a Cuban cigar. Being Welsh, I'll talk till the cows come home... I've enjoyed today. Lovely. RC

The Complete Decca Studio Albums is out now.



TOM JONES SELECT DISCOGRAPHY

64 Decca F 11966	Chills & Fever/Breathless	£60
65 Columbia DB 7566	Little Lonely One/That's What We'll All Do	£20
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65 Decca F 12292	Thunderball/Key To My Heart	£8
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From The Vaults

Reissues, remasters and compilations

A Box Of Blues

Handsome monument to British blues godfather, including previously unreleased BBC sessions and live sets. *By Kris Needs*

John Mayall

The First Generation 1965-1974

★★★★★

Madfish/Snapper Music SMABX 1140 (35CD)

Quietly evangelistic but restlessly questing, John Mayall played an inestimably huge role in shaping the blues/rock landscape during the 60s; not least through his nurturing of Eric Clapton, Peter Green, Mick Taylor, Fleetwood Mac and many more.

After 2019's female-fixated autobiography and decades of media focusing on his finishing school graduates, Mayall's astonishing musical journey deservedly takes centre-stage in this stunning box set from the esteemed Madfish, LPs and singles (three stand-alone) joined by nine discs of previously unreleased material, including live sets and BBC radio sessions. The monolithic package includes a gorgeous 132-page hardcover book, which finds Neil Slaven telling this generous visionary's story in forensic detail, plus a second book of fan club letters and correspondence, and assorted paraphernalia – replica posters, press pack and signed photo included.

Despite every album revolving around Mayall's laid-back blues wail and multi-instrumental extrapolations, repetition is never an issue thanks to his trailblazing stretching of blues horizons and the procession of accomplices he's always happy to let shine. Covering Mayall's early life, Slaven describes how, after growing up in Cheshire increasingly obsessed with the blues, he took up original blues godfather Alexis Korner's suggestion that he move to London, where he sorted out the Mayall family with a home and contacts. Soon, Mayall formed the first Bluesbreakers, initially with bassist John McVie and guitarist Bernie Watson. In 1964, the band released a single on Decca, *Crawling Up The Hill/Mr James*, before Roger Dean and drummer Hughie Flint completed the line-up that recorded 1965's *John Mayall Plays John Mayall* at Hampstead's Klooks Kleek by hanging wires from Decca's studio next door. Though it was early days, the album was weighted with Mayall originals, including the next single, *Crocodile Walk* (1965). For years, he dismissed its naïve enthusiasm as "an embarrassment"; now he allows, "amateurish and well-meant."

Demonstrating the intuitive band-building skills relentlessly affirmed by this set, the modern guitar hero was born after Mayall asked Clapton to join when he heard he'd left The Yardbirds in March 1965. After that year's Jimmy Page-produced *I'm Your Witchdoctor/Telephone Blues* and the Chicago style of 1966's *Lonely Years/Bernard Jenkins* (here as CD singles), *Blues Breakers with Eric Clapton* appeared in July 1966 and set the template for the blues-rock of the remaining decade, starting with Clapton cranking his Les Paul through a Marshall amp. The set adds five tracks live at the Flamingo.

When Clapton left to form Cream in mid-1966, Mayall introduced Peter Green – a decision initially met with hostility from Eric worshippers – who soon proved possibly Mayall's greatest guitarist of all. Recorded with Paul Butterfield during his visit the previous autumn, January 1967's *All My Life* EP (including Lionel Hampton's *Riding On The L&N*, a Mayall set staple) marked the arrivals of Green and drummer Aynsley Dunbar (who'd turned down Jimi Hendrix over a tanner a week pay-drop).

Recorded live over five days between gigs, 1967's *A Hard Road* was Mayall's second towering milestone, confirming Green's astonishing capacity for musical transcendence on his sole album as a Bluesbreaker. It was produced by Mike Vernon with engineer Gus Dudgeon, and no British blues album had sounded like this before – robustly rollicking but draped in Green's dazzling presence as he nails Freddie King's *The Stumble*, sings *The Same Way* with quiet English passion and charges *The Supernatural* with fluid, haunted majesty. While *Living Alone* and *Another Kinda Love* minted a shadowy hoodoo blues, Elmore James' *Dust My Blues* unwittingly predicted Fleetwood Mac.

After *A Hard Road* reached No 8 (two lower than its predecessor), Mick Fleetwood replaced the "too busy" Dunbar. This short-lived lineup played stellar shows (presented here in the bonus discs) and released a single – Elmore James' *Double Trouble* b/w Otis Rush's *It Hurts Me Too* – before Green left and Mayall replaced the drummer with Keef Hartley from The Artwoods.

In May '67, Mayall recorded *The Blues Alone* (released in November on the budget label, Ace Of Clubs), playing everything except Hartley's drums, with Brown Sugar and Marsha's Mood inspired by his brief fling with Marsha Hunt (the latter track's organ-noir version, a bonus track here, is even better).

The following month, The Bluesbreakers played their first gig with 18-year-old Mick Taylor, who Mayall knew from an April 1966 Welwyn Garden City gig when he'd brazenly sat in for an absent Clapton. Expanded by Chris Mercer and Rip Kant's saxophones, the new Bluesbreakers recorded September 1967's *Crusade*, Taylor's burgeoning mercurial genius imbuing his *Snowy Wood* showcase, the

slow blues of *Tears In My Eyes*, and *I Can't Quit You Baby*. Like everything on this box set, remastering enhances the nuances and subtle interplay throughout (here hotwiring Mayall's Hammond organ on *Me And My Woman*).

McVie was en route to Fleetwood Mac when Mayall recorded two months of gigs on reel-to-reel for two volumes of *The Diary Of A Band*. With slow blues dominating, Taylor shone ever brighter. Only the guitarist remained when June 1968's *Bare Wires* introduced former Graham Bond drummer Jon Hiseman, bassist Tony Reeves, saxophonists Dick Heckstall-Smith and Chris Mercer plus Henry Lowther's trumpet and violin. Side One's 22-minute title suite shimmers like a dream sequence as Mayall confronts his old-fashioned treatment of women. Side Two's predominantly slow ruminations maintain the concept on titles like *She's Too Young*.

Mayall embraced the US as the birthplace of the music he loved, clicking with Canned Heat, and before long, he was moving to LA. Recorded in London with Taylor, bassist Steve Thompson and drummer Colin Allen after Hiseman, Reeves and Heckstall-Smith departed to form Colosseum, 1968's *Blues From Laurel Canyon* started with *Vacation's* plane sounds and *Walking On Sunset* before 2401 referenced his new mate Frank Zappa's door number, *Medicine Man* showed a growing interest in Native American society, and *The Bear* paid tribute to Canned Heat's rotund blues-fiend singer. Taylor was on stinging form throughout his last album before Mayall recommended him to Mick Jagger, then in need of a replacement for Brian Jones. The featherlight pulse garnishing a bonus live version of *Wish You Were Mine* points at Mayall's next move.

After Mayall signed to Polydor, Decca released the non-album singles collection, *Looking Back*, in August 1969. While rock amped the blues forms he'd pioneered into proto-metal cod-piece posturing, Mayall was inspired by sax player Jimmy Giuffre playing *The Train And The River* in *Jazz On A Summer's Day* to make his most audacious move yet – binning drums and going acoustic, flanking Thompson with Marianne Faithful guitarist Jon Mark and Johnny Almond's sax and flute. Recorded at the Fillmore East, 1969's *The Turning Point* shocked some and seduced many with its quiet storm of chamber blues. March 1970's *Empty Rooms*, meanwhile, was the band's first and only studio set (his last UK Top 10 entry), mixing songs that spoke of isolation with those dedicated to his latest flame, Nancy Throckmorton, against woozy pastoral psych, proto-prog and People Cling Together's hippie blues.

Living in Laurel Canyon by 1970, Mayall gathered guitarist Harvey Mandel (a blues transformer since 1968's *Cristo Redentor*), ex-Canned Heat bassist Larry Taylor and Zappa-associated electric violinist Sugarcane Harris to record *USA Union* over two days that July. It made No 22 in the US charts with its funky, swampy blues – slow or boogieing. *Nature's Disappearing*, meanwhile, was





John Mayall & The Bluesbreakers, 1966 (from left): Mayall, Eric Clapton, John McVie and Hughie Flint. Mayall's "astonishing musical journey deservedly takes centre-stage" on this new set

an early ecological comment.

Drum-free experiment pulled off, November 1970's ambitious *Back To The Roots* corralled previous band members – including Clapton, Taylor, Mandel, Taylor, Almond and Hartley – to perform its dense, electric love songs and social comments, *Accidental Suicide* dealing with the recently-passed Hendrix. Unhappy with some mixes, Mayall revisited eight tracks (added here) for 1988's *Archives To 80s*.

Decca compiled further old 45s on 1971's *Thru The Years*; Green-slanted with stellar outings such as *Greeny*, *Curly* and the stark *Alabama Blues*, plus shelved 1967 single *Missing You*. Mayall countered with 1971's *Memories*, recorded with Larry Taylor and guitarist Jerry McGee, which reflected on his life on *Home In A Tree*, *Grandad* and *Back From Korea*. Assembled from three gigs, 1972's light, loose and funky *Jazz Blues Fusion* marked another giant step as Mayall matched Taylor with guitarist Freddy Robinson, veteran jazz trumpeter Blue Mitchell, sax

player Clifford Solomon and percussionist Ron Selico. More brass was added for 1972's *Moving On*, dodgy recording at LA's *Whisky A Go Go* requiring studio re-enactment on social comments like *High Pressure Living* and ecological protest *Keep Our Country Green*.

Mayall ranks 1973's good-humoured *Ten Years Are Gone* among his all-time favourites. Produced at Sunset Sound by Don Nix, he was joined by Mitchell, Robinson, Hartley, bassist Victor Gaskin, sax player Red Holloway and Sugarcane Harris on hoodoo blues shuffles, unwittingly captured goofing on *Good Looking Stranger*.

The set's studio albums conclude with 1974's *The Latest Edition*, Mayall on another new path with Taylor and Holloway joined by guitarists Hightide Harris and Randy Resnick, plus drummer Soko Richardson. Produced by the legendary Tom Wilson, Mayall – in a cast after shattering his leg in a drunken leap during *Brain Damage Club* shenanigans at his LA abode – revisited short,

punchy songs addressing the disgraced Nixon, oil crisis, school drug pushing and *The Man*.

The remaining nine CDs start with two featuring 29 BBC radio broadcasts up to Green's time. Seven more contain live performances, invaluable starting with the proto-Fleetwood Mac line-up demolishing Bromley Tech, Green delivering relentless killer solos, Fleetwood a funky juggernaut. Disc 30 captures them at the Marquee, Ram Jam, Klooks Kleek and Manor House. 1967's *National Jazz & Blues Festival* set introduces Hartley and Taylor, who also enlivens sets recorded in Gothenberg, Berlin and Bremen (including a 14-minute *Parchman Farm*). The final disc sees *The Turning Point* line-up captivating the Fillmore West with drums from tour guest Duster Bennett.

As Slaven points out, Mayall made over 50 more albums, and was honoured with an OBE in 2005. Finally, he receives this fabulous monument that affirms his place in musical history; the greatest honour of all.

From The Vaults

Aerosmith

Rocks Donington 2014

★★★★★

UMC/Eagle Vision 3517324

(3LP+DVD)

**Career-spanning set
a reminder of their
live prowess**



There've been times in the last decade when Aerosmith have more

closely resembled a musical soap opera than a band. This reissue of one of their more popular live albums is a welcome diversion from the drama. Presented on three slabs of transparent violet vinyl along with a DVD of the show, it's a forceful, adrenaline-driven performance with a read-'em-and-weep setlist, balanced between post-reunion chartbusters, 70s classics and desirable deep cuts (No More No More, Last Child). Whitford and Joe Perry's guitars are cranked up to amp-melting levels, adding bite to Eat The Rich and Dude Looks Like A Lady, and Steven Tyler is in fine voice, as are the audience, who roar along with Love In An Elevator and Cryin'. *Rich Davenport*

Arctic Monkeys

Live At The Royal Albert Hall

★★★★★

Domino WIG 490 (2CD/2LP)

**Explosive blast-off,
thrillingly captured
for charity**



The divide between crowd-surge indie-rock and Serge

Gainsbourg-in-space is slickly blurred on this, a dynamic, dynamite document of the Monkeys' 2018 Albert Hall show, issued in aid of War Child UK. With Alex Turner's rubbery wordplay met by bracingly elastic arrangements, the High Green high-conceptualism of *Tranquility Base Hotel & Casino* beds in snugly among sticky-floored golden oldies, Martinis or beers to hand. Complete with knock-you-back singalong break, I Bet You Look Good On The Dancefloor stokes a nostalgia rush for that live Monkeys magic; ditto the singalong to Do I Wanna Know?'s filthy riff. Other highlights range from Pretty Visitors' heavy-metal breakdown to Star Treatment, practically a chill-out room in song. Meanwhile, Turner's gamely ludicrous – part-seaside Elvis, part-late Nic Cage – emcee act has an up-for-it crowd eating from his hand: when he instructs them, comically, to “Get down”, get down they audibly do. *Kevin Harley*



Arctic Monkeys:

“a dynamic, dynamite document of their 2018 Albert Hall show”

Belle And Sebastian

What To Look For In Summer

★★★★★

Matador OLE 1638 (2CD/2LP)

**Bookish indie vets take
over the party**



Anyone who caught Belle And Sebastian on an off-night in the mid-

90s will have marvelled at their live evolution. Culled from 2019's tour and their cruise-ship getaway, the Boaty Weekender, this live double pops with energised evidence. The sadly neglected original title – “Live And Meticulous” – nails the precision, but it's the exuberant spirit of engaged outreach that swings it. Between jibes at Boris Johnson and playful crowd banter, a career-spanning set sees Dirty Dream Number Two's spry hit of nostalgia sat comfortably alongside reflective newbie We Were Beautiful. Stuart Murdoch nails My Wandering Days Are Over's arch-wistful vocal beautifully, while Sarah Martin's increasing presence is rapturously welcomed on a horn-boosted I Can See Your Future. Best of all, the galloping love letter to Arthur Lee, Dog On Wheels, and a frisky The Boy With The Arab Strap (stage invasion audible) are reminders of live music's communal joys with crowd-pleasing vim and charm. We didn't see it coming, either. *Kevin Harley*

Black Unity Trio

Al-Fatihah

★★★★★

Gotta Groove GGR 20202 (LP)

**Essential free jazz LP given
first reissue**



Few free jazz records have accrued quite the mythical status of

the Black Unity Trio's 1969 album. Based in the musical wilderness of Oberlin, Ohio, the group took John Coltrane's first forays into the form as inspiration and – after settling down for six months of dedicated practice – committed their own visceral twist on it to tape. Nothing since has ever sounded quite like it.

The key to the album's timelessness is the interplay between alto saxophonist Yusuf Mumin, percussionist Hasan Al Hut and cellist Abdul Wadud – there's a visceral thrill to the playing on tracks like In Light Of Blackness and John's Vision. After a gentle, contemplative start, Birth, Life & Death simply goes off the scale in a barrage of excoriating sax solos, superhuman drum blasts and wild cello wails, all linked with near-telepathic sympathy. It's the first time the album has been legally reissued; pressed in a run of 500, it benefits from a crisp remastering job bringing out new subtleties in one of free jazz's key statements. *Paul Bowler*

Graham Bonnet

Solo Albums 1974-1992

★★★★★

Hear No Evil HNEBOX 140 (5CD)

**Decade-spanning solo set
from Rainbow man**



This 6CD set rounds up the expanded editions of various long-

lost Bonnet solo albums reissued so far by Hear No Evil, with collector-friendly twists. The whimsical, Beatles-esque pop of *Back Row In The Stalls* (1974) is newly remastered from the recently discovered original production master. Hard rock rarities compilation *Reel To Real* (2018) is also remastered with seven additional songs

from Rainbow-flavoured session projects. *Graham Bonnet* (1977) and *No Bad Habits* (1978, featuring the Bee Gees-penned Australian disco hit, Warm Ride) are enjoyable collections of 50s and 60s-influenced pop and soul, as is *Here Comes The Night* (1991). *Line Up* (1981) is stirring melodic hard rock, typified by Top 10 single Night Games, with cameos from members of Quo and Whitesnake. *Rich Davenport*

David Bowie

No Trendy Réchauffé (Live Birmingham 95)

★★★★★

ISO/Parlophone, cat no tbc (CD / 2LP)

**Stratospheric send-off to
the 1. Outside era**



Captured on the final night of Bowie's *Outside* tour, *No Trendy*

Réchauffé (Live Birmingham 95) rounds out the story begun with *Ouvrez Le Chien* (Live Dallas 95).

Without Nine Inch Nails as touring partners, and doubtless aware that he was closing arguably his most satisfying tour since *Isolar* – 1976 *Tour*, Bowie treated Birmingham's NEC Arena to some live rarities among standout versions of *Outside*-era staples. Takes on Look Back In Anger and a surprise Jump They Say sit comfortably with the fractured electronica of the 1. *Outside* material, while Mike Garson's piano sends Hallo Spaceboy into the stratosphere. Meanwhile, rising from the maelstrom in all its widescreen glory, Strangers When We Meet arguably stands as a highlight of any Bowie concert in history. With recordings such as this, the *Brilliant Live Adventures* series of 90s concert recordings is more than living up to its name. *Jason Draper*

Edgar Broughton Band

Speak Down The Wires – The Recordings 1975-1982

★★★★★

Esoteric ECLEC 42750 (4CD)

The forgotten demons



The guttural vocals and big, booming sound of the Broughtons

was an early 70s clarion call on the Harvest label yet they had their own revolution right through the punk era as this set of four neatly reproduced albums shows.

1975's *Bandages*, the first post-Harvest release, is a minor classic with an artier sound – and perhaps one of the era's most unlikely team-ups, with Mike Oldfield, who not only mixed it but also added dulcimer and harp. *Live Hits Harder* is a more typical romp with past album glories (but not the anthemic Out Demons Out), the near-hit Hotel Room, and a finale of less than revolutionary Smokestack Lightning. After its 1976 recording the band fell apart, reuniting as The Broughtons with, among others, Pretty Things guitarist Pete Tolson for 1979's *Parlez-Vous English?*, the band's clamour expanded into an expansive sound. Another neglected gem is *Superchip: The Final Silicon Solution* (1982), which, despite being a keyboard-swathed concept album, saw the original trio as scary as ever. *Nick Dalton*

Buzzcocks

Complete UA Singles 1977-1980

★★★★★

Domino BUZZ 7 X (12x7")

Seismic singles collected

Along with “*The White Album*” would be better as just one disc,” one of the dullest ideas in pop music is “the best



Buzzcocks LP is the singles collection," because it ignores the

complexity and ambition of their albums. That said, as a singles band, Buzzcocks were indeed extraordinary as this remastered box set of vinyl 45s once again demonstrates.

From the novelty snark of *Orgasm Addict* to the weary brass roar of *What Do You Know?*, the songs Pete Shelley and Steve Diggle (Autonomy, what a song) wrote at the end of the 70s combined punk riffs, motorik rhythms, perfect melodies, and a lyrical wisdom found nowhere else in rock music. Time has judged Buzzcocks more kindly than the charts did, freely admitting their brilliance: everyone needs to own this collection in some form or other (but get the albums as well, they're brilliant). *David Quantick*

Con Funk Shun

Confunkshunizeya: The Mercury Anthology

★★★★★

Robinsongs ROBIN44 CDD (2CD)

Welcome spotlight swung on 70s-80s funkateers



Bay Area seven-piece Con Funk Shun might not have troubled the

UK charts but, between 1977 and 1986, they scored 25 US R&B hits including the No 1 hit, *Ffun*, here in its 12" incarnation among 32 tracks culled from 11 albums (with detailed annotation from RC's Charles Waring).

Led by stylistically

contrasting singing songwriters Michael Cooper (funkateer) and Felton Pilate II (balladeer), Con Funk Shun wrangled party funk floor-burners like *Shake and Dance With Me* alongside quiet storm ballads, starting with 1978's gorgeous *Who Has The Time*. Enthusiastically moving with musical trends, the electro-pop garnishing on 1986's *Burnin' Love* provoked Pilate's departure, its chart failure losing them their Mercury deal, effectively finishing a fine band deserving of this sumptuous tribute. *Kris Needs*

Curved Air

The Albums 1970-1973

★★★★★

Esoteric PECLEC 42749 (CD)

Air that's as fresh as ever



Curved Air's 1970 debut, *Airconditioning*, created a stir, and not just

for the ornate patterned vinyl; the frenzied, violin-led rock was summed up in the seven-minute centrepiece, *Vivaldi*.

This 4CD set follows the band's curve like a classical fireworks extravaganza over four albums, reaching for the sky but exploding far too soon. Violinist Darryl Way, singer Sonja Kristina and multi-instrumentalist Francis Monkman started with a bang, *It Happened Today* even nudging the singles charts.

The following year's *Second Album*, with classical flourishes toned down, provided an unlikely hit in *Back Street Luv*. 1972's *Phantasmagoria* was different again, a magical meeting of classical pomp and early electronica, notably on *Whose*

Shoulder Are You Looking Over Anyway, plus beguiling songs such as *Melinda* (More Or Less). By the time of *Air Cut* (1973), Monkman and Way, at musical odds, had left and a teenage Eddie Jobson joined on keyboards and violin. It was stylish but didn't top past efforts and, with Jobson lured to Roxy Music, proved the end – for a time, at least.

Nick Dalton

Death Angel

The Enigma Years (1987-1990)

★★★★★

Cherry Red/HNE QHNECD 139 Q (4CD)

Thrash hits



Like many fellow San Franciscan Bay Area thrashers, Death Angel

progressed from NWOBHM-influenced beginnings to a ferocious sound that placed them at the forefront of thrash's second wave when *The Ultra Violence* arrived in 1987. Their impact was heightened by their youth, with all members aged under 20. Thrashers and Voracious Souls are loaded with vicious hookline riffs and hairpin tempo twists, Mark Osegueda's vocals balancing melody with guttural aggression. 1988's *Frolic Through The Park* broadens their sound adventurously, *Fall From Grace* is a raw but enjoyable live album, originally released in 1990, and *Rarities* is supplemented with bonus tracks on the other three discs. If classic-era old school thrash is your bag, this will melt your face in a most delightful manner.

Rich Davenport



Buzzcocks: "Time has judged them kindly"

NOW ON



the best of The Love Affair and Steve Ellis



The Love Affair was formed in 1967 (originally as the Soul Survivors) and burst onto the UK charts in January 1968 when *'Everlasting Love'* reached #1. Featuring lead singer Steve Ellis' distinctive vocals, this was followed by four more Top 20 hits, three of which were Top 10, including *'Rainbow Valley'* (#5), *'A Day Without Love'* (#6) and *'Bringing On Back The Good Times'* (#9). Side One of this album features all five hits (including a remastered version of *'Everlasting Love'*) plus the single unreleased at the time, *'Time Hasn't Changed Us'*, after which Steve Ellis left the band.

Side Two features six highlights from Steve Ellis' solo career, starting with two favourites by Ellis, the band he formed with Zoot Money, produced by Roger Daltrey. Next up are covers of Jimmy Webb's *'Evie'*, and also *'Rainy Night In Georgia'*. Taken from Steve's 2018 album, *'Lonely No More'* and *'Cry Me A River'* both feature Paul Weller as co-writer, performer and co-producer.

The inner sleeve features liner notes by Steve Ellis and photos and memorabilia from his own collection.

The record is pressed on 180g gold vinyl.



the best of The Love Affair and Steve Ellis



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From The Vaults

Def Leppard

Hits Vegas – Live
At Planet Hollywood

★★★★★

Eagle Rock 0741850 (3LP)

**Sheffield rockers still
getting rocked**



While many of their 80s contemporaries were somewhat preoccupied with shoving courgettes down their spandex and cultivating their hair farms, Def Leppard focused on writing proper tunes you could whistle.

Accordingly, this triple blue vinyl memento of their October 2019 show at Zappos Theatre (originally part of the limited *London To Vegas* box set) features album tracks (Die Hard The Hunter, Excitable), less heralded singles (Now, Promises) and recent offerings like Let's Go sitting comfortably alongside a full house of hits.

Animal, Rocket and Let's Get Rocked are noticeably weightier in their live iterations than they are in their studio counterparts, and with heavy *High'n'Dry* highlights Mirror Mirror and Let It Go balanced by a four-song acoustic interlude, *Hits Vegas* really showcases Leppard's versatility and commanding onstage presence.
Rich Davenport

The Drones

The Albums

★★★★★

Captain Oi! AHOYCW 379 (4CD)

**Box collects stinging UK
punk from 1977-99**



Pop band Rockslide formed in Manchester in 1974, releasing the now collectable single Jump Bump Boogaloo on Reward in 1975, before seeing the Pistols' second gig at the Free Trade Hall and swiftly changing their name to The Drones.

Debut single Temptations Of A White Collar Worker appeared on their own label O.H.M...S [sic] in July 1977, followed in October by Just Want To Be Myself/Bone Idol on Valer, as did the album, *Further Temptations*, in December. Though typical of early UK punk, it was energetic and powerful and even gave The Ronettes' Be My Baby a fearsome kicking. Only 22 years later, second album, *Sorted*, was released by Captain Oi!, catching the band still in snarling form, and two more discs round up singles, B-sides, demos, a Peel Session and a 1998 Japanese live show.
Shane Baldwin

Van Duren

Are You Serious?

★★★★★

Omnivore OV 375 (CD/LP)

Idiot Optimism

★★★★★

Omnivore OV 276 (CD/2LP)

**A brace of beauties
from a largely unsung
power popper**



Duren's involvement in the 70s power pop scene in Nashville saw him almost joining Big Star, auditioning for the role of second guitarist shortly before the band decided to call it a day. He warrants more than a Nearly Man footnote, however, and interest in his own recordings spiked following the release of a well-received documentary about his career in 2019 [see RC 494 – Ed].

The first of these two reissues, from 1978, is the strongest, with Duren's multi-tracked guitars and keyboards reminiscent of Todd Rundgren's self-sufficient recordings earlier in the decade, and his plaintive, soulful vocals cut from the same cloth as Alex Chilton, most notably on Chemical Fire. The following year's *Idiot Optimism* (originally unreleased for 20 years) plants a suspicion in the listener that it's comprised mostly from the previous set's outtakes, but the Badfinger-friendly piano-led stomp of Bear With Me All The Way is an overlooked classic ripe for fresh discovery.
Terry Staunton

The Durutti Column

Rebellion

★★★★★

Demon DEMREC 743 (LP)

Love In The Time
Of Recession

★★★★★

Demon DEMREC 745 (2LP)

Someone Else's Party

★★★★★

Demon DEMREC 746 (LP)

**First time on vinyl for
late period DC**



Vini Reilly's join-the-dots eclecticism has invariably produced albums which lack a unifying element, strewn as they are with African rhythms, chimeric indigenous chants and sampled beats alongside those reverberating tapestries which he magically conjures from his fretboard.

Of these three noughties vinyl reissues, the crystal-clear production of 2003's *Someone Else's Party* may just give it the edge over its partners. 2001's *Rebellion* has its moments (Meschugana is sublime),



Emmylou Harris' *Wrecking Ball* "found her at a crossroads"

but is marred by a faithfully interpreted but somewhat incongruous take of Fields Of Athenry. Meanwhile, 2009's *Love In The Time Of Recession* starts well with the distorted algebraic rhythms of In Memory Of Anthony, but Reilly's intricate butterfly guitarwork is soon lost in its own reveries, as if smothered by chloroform.
Johnnie Johnstone

Fraternity

Seasons Of Change –
The Complete
Recordings 1970-1974

★★★★★

Lemon CDLEMBX 240 (3CD)

**Formative fraternising
from Bon**



Here's a box set likely to thrill fans of the late Bon Scott, a complete round-up of his work with Adelaide-based pub rock (Oz version) forerunners Fraternity. *Seasons Of Change* gives the band's two studio albums their first official CD release, adding the newly compiled *Second Chance*, comprising unreleased studio demos and live covers, 10 featuring Scott. *Livestock* (1971) touches on blues, Band-influenced Americana and psych, and shows Scott's distinctive style emerging after The Valentines' bubblegum pop, impressively powerful on

Somerville. *Flaming Galah* (1972) is more unified, hitting a bluesy sweet spot between Canned Heat and the Allmans, lighter than AC/DC but with common ground (see Hemming's Farm.) With lengthy sleeve notes covering Fraternity's history, it's a must-have for hardcore fans.
Rich Davenport

Peter Gabriel

Growing Up Live

★★★★★

Real World PGLPR 16 (3LP)

**First time on vinyl
for 2003 live set**



Of all of the four Peter Gabriel live releases from this half-speed mastered vinyl series, *Growing Up Live* is, in many ways, the nicest surprise. Previously buried on a CD/DVD package at the approximate moment in the mid-00s when everyone was losing popular interest in him after his esoteric *Up* album, this captures Gabriel both at his most earnest and most playful. The tour was in the round and was full of bicycles, Zorbs and tracks that were never released on studio albums, plus two delicacies from *Ovo*; and five from *Up*. Animal Nation is incredible, demonstrating the rowdy, football fan-type devotion that Italy has for Gabriel; the call and response to

Gabriel's esoteric public school intros are simply fabulous.
Daryl Easlea

The Gun Club

Miami

★★★★★

Blixa Sounds, cat no (2CD/2LP)

**Glorious restoration of
once-maligned second
album, plus demos**



When *Miami* appeared on Chris Stein's Animal label in 1982, it incurred flak for the Blondie guitarist's subtly atmospheric production, which softened The Gun Club's ferocious blues-punk onslaught, even if it perfectly framed Jeffrey Lee Pierce's darkly blossoming songs of love and desperation.

Miami's since been reappraised as an influential piece of work that ignited "cow-punk" and modern Americana. Robust remastering heightens every blistering nuance on Bad Indian and Fire Of Love, sighing pedal steel garnishing Carry Home and Mother Of Earth. Extras include every track's demo validating Stein's contribution, starting with stripping Pierce's supernatural vocals of impact-diminishing double-tracking, plus out-takes including Walkin' With The Beast.

This writer has long held *Miami* as Pierce's greatest

SOUL COLLECTOR

By Lois Wilson

The brothers Isley – Ronald, Rudolph, O'Kelly and Vernon – started out singing in the church and, in 1954, toured as a gospel quartet, accompanied by their mother on the piano. After Vernon's death in a cycling accident in 1955, the reconfigured trio took time out before moving to New York City, where they broke through with the ferocious blast of *Shout* in 1959. Over the following decades **THE ISLEY BROTHERS** proved themselves one of soul's most enduring talents, and one of the most pliable, too, riding the waves of 50s rock'n'roll and R&B, 60s Motown soul and 70s funk and disco. In fact, the group are still going strong – 2020 should have seen them tour the US and Europe. There have been multiple greatest hits of the siblings' output before, of course, but **At Their Very Best** (★★★★★ Sony), is an impeccably chosen 2LP set taken from their T-Neck recordings, spanning 1969 to '83, complete with sleeve notes by RC's own Daryl Easlea. This was a golden period for the group, with their creativity

knowing no bounds, revealing them as masters of the social conscience message song – the soul gospel punch of *It's Your Thing* and political funk of *Fight The Power* (Pts 1 & 2), the quiet, stirring beauty of *Harvest For The World* – as well as the sumptuous ballad: see their definitive cover of Seals & Crofts' *Summer Breeze* and last Top 5 hit for the label, *Between The Sheets*.

GLASS HOUSE launched HDH's Invictus label in 1969 and with Ty Hunter and Scherrie Payne – Freda Payne's younger sister – at the helm, they had a potency and authority to match any of their peers. Their 1971 debut, *Inside The Glass House*, is a genuine soul classic and their second album, 1972's **Thanks I Needed That** (★★★★★ Demon), though recorded as a contractual obligation, is crammed with Motown-like treasures. It didn't help that half the material had already been issued on single, which impacted on sales, but as a whole album it still sounds fab. There's their cover of VIP, the Honey Cone flip, which sees Payne delivering one of her most bewitching performances, all sweet, syrupy and mellifluous, the dramatic *Don't Let It Rain On Me*, Payne's super co-pen with Holland & Dozier (who co-wrote eight of the 11 songs), and their plaintive reading of Bacharach/David's *A House Is Not A Home*. **JACKIE WILSON's Soul Galore**

(★★★★★ Demon), originally issued on Brunswick in early 1966 and getting its first vinyl reissue this month, was one of Mr Excitement's last albums to be produced by Nat Tarnopol – *Whispers*, from later in '66, would see him relocate to Chicago to work with Carl Davis. With orchestral direction by Dick Jacobs, Alan Lorber and Dale Warren, *Soul Galore* captures Jackie raw and funky – cast as the titular soul man and giving JB a run for his money on the opening track, *Brand New Thing*, and pulling out all the stops on the Eugene Hamilton-penned title track, though it's pretty much swoonsome from start to finish.

In 1968 Wilson teamed with **COUNT BASIE** for **Manufacturers Of Soul** (★★★★★ Demon). Recorded in January 1968 with Basie's 23-piece orchestra and Nat Tarnopol on production again, Wilson was placed in a big band setting, reimagining the US soul songbook including *Respect*, *My Girl*, *I Was Made To Love Her* and *Funky Broadway*. It works well and proved Wilson's last US R&B Top 20 album hit.

Wilson also tops and tails the 12-track LP **Brunswick Northern Soul** (★★★★★ Demon) with the essential *The Who Who Song* and *Because Of You*. It also rounds up such genre-defining singles as Leroy Taylor's *Oh Linda*, The Artistics' *The Chase Is On* and Billy Butler's *I'll Bet You*.

Formed in Seattle in 2015, the **DELVON LAMARR ORGAN TRIO** are organist Delvon Lamarr, guitarist Jimmy James and drummer Dan Weiss and they wear their influences – Jimmy Smith, Baby Face Willette, Booker T & The MGs and The Meters – on their sleeve, borne out on their 2018 debut, *Close But No Cigar*, which hit the top spot on the US contemporary jazz album chart. The superb follow-up, **I Told You So** (★★★★★ Colemine), features

Aces – a four-and-a-half-minute frantic bit of chicken scratch funk with cosmic Hendrix/Eddie Hazel-like guitar soloing – and *Right Place Right Time*, a hypnotic blues.

Ann Bridgeforth, aka **LITTLE ANN**, issued just one side of a single – 1968's effusive *Going Down A One Way Street* (The Wrong Way) on Ric Tic. Ann had written it with Detroit polymath Dave Hamilton and his musical partner Darrell Goolsby and they collaborated on a further nine tracks, including *What Should I Do*, a popular dancer at Wigan Casino when its acetate was discovered. **Detroit's Best Secret** (★★★★★ Kent) debuted on vinyl in 2019, collecting those nine sides plus early 70s Canadian recordings made under her birth name. It now receives an expanded CD reissue. Highpoints include the passionate floorfillers *Who Are You Trying To Fool* and *Sweep It Out In The Shed*, the gospel funk of *I Gotta Have You* and *Possession*, and the heartbreak ballads *Deep Shadows* and *That's All I Want*. The bonuses, meanwhile, include the instrumental versions of the Dave Hamilton tracks and an a cappella version of *Deep Shadows*.

Born in New York on July 1, 1960 and raised in Philadelphia, **EVELYN "CHAMPAGNE" KING** was discovered by producer Theodore T Life while she was working with her mother as an office cleaner at Philadelphia International. Signing her to RCA in 1977, he produced her debut album – that year's *Smooth Talk* – which includes her signature tune, *Shame*, her sole US Top 10 hit, and went on to produce several of her others including her label swansong 1985's *Long Time Coming* (*A Change Is Gonna Come*). Those albums bookend **The RCA Albums** (★★★★★ SoulMusic), a lavish 8CD box, which brings together her entire eight album output for RCA.



achievement. This well-deserved set reaffirms it as one of the last century's most influential albums with beautiful simplicity. *Kris Needs*

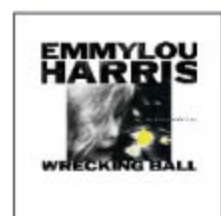
Emmylou Harris

Wrecking Ball

★★★★★

Nonesuch 0075597920079 (LP)

Glorious 1995 left-turn reissued on vinyl



Come the mid-90s, Emmylou Harris found herself at a crossroads. 1993's *Cowgirl's Prayer* had its moments (not least a Tex Mex-flavoured take on Lucinda Williams' *Crescent City*) but it fell between the polished country pop finding favour on US radio and the critically acclaimed grittier country rock of the day (Uncle Tupelo, The Jayhawks) and

struggled to find an audience.

Working with producer Daniel Lanois on 1995's *Wrecking Ball* was a roll of the dice that paid dividends. Rather than that luminous voice of hers taking front and centre, as per every album she'd made to date, Lanois' airbrushed-sounding layers of circling guitars and echo-heavy percussion allow Harris to feel her way around the material. And the songs are well-chosen: Neil Young's title track sees Harris swoon and swoop like the natural heir Roy Orbison; Anna McGarrigle's *Goin' Back To Harlem* is a languid and spectral treat; meanwhile, Harris' take on Dylan's *Every Grain Of Sand* is just beautiful, her frayed-around-the-edges vocals cast against Lanois' stately treatment to stunning effect. *Jamie Atkins*

Paul Heaton & Jacqui Abbott

Manchester Calling: Double Deluxe

★★★★★

EMI CDVX 3241 (2CD)

An even greater Manchester



Having already made a fine double album, the former Beautiful South pair are frankly now showing off in adding another eight excellent new tunes to their recent fourth record together. With its parent album a vibrant excursion through ska and electronica, most songs appear only to have been left off for being too much like the classic British singles pop people expect from the duo. How else to explain the omission of the infernally catchy *I Know The*

Man or That'll Be Us? There are also experiments which, in past times, would have been B-sides, including music hall pastiche *It Ain't Yours* Anymore and confrontational satire *Gotta Give It Up For The Whites*. Best is *Higher Hopes*, an echoey ambient electronica ballad occupying another universe from Perfect 10. *John Earls*

The Kills

Little Bastards

★★★★

Domino WIGLP 480 (CD/2LP)

Rock duo's B-Sides compiled a decade later



Mostly inactive since their fifth album, 2016's *Ash And Ice*, this rarities compilation fills the gap nicely for the primitivist garage-rock duo. The 20 songs date from

2002-09, stopping when CD singles fell out of fashion. Singer Alison Mosshart also fronts Jack White's side-project band The Dead Weather; Mosshart and Jamie Hince's productivity and spartan aesthetic were similar to The White Stripes.

The key difference was adopting a more global spirit in their music, with Latin American and hip-hop beats joining Hince's demonic riffs. Not exactly complex in conjuring thrills on their albums, some offcuts are just too basic. But there's plenty of mischievous fun lurking in the shadows, with Jewel Thief's breakneck spaghetti western and the Joe Meek-gone-Laurel Canyon atmosphere of 44 perfectly showcasing their mania. Now, about a new album... *John Earls*

From The Vaults

Curtis Knight & The Squires

No Business: The PPX Sessions Volume 2

★★★★

Experience Hendrix/Sony
19439800592 (CD/LP)

Once-disparaged early recordings, buffed up and branded



Though these recordings obviously figure in Hendrix's story, long-term fans may still find it hard to shake the disgust that greeted their 1967 release by much-despised hustler Ed Chalpin, whose greed cast the blackest cloud over Jimi's peak years.

Accompanying talent-free opportunist Knight, Hendrix can indeed be heard planting future song seeds on Love Love and Hush Now, but it's still weird to find tracks disparaged for decades (including by Jimi) given the Experience Hendrix rebrand treatment and cleaned up by Eddie Kramer to join 2015's *You Can't Use My Name: The RSVP/PPX sessions*. To his credit, though, Kramer excises Knight and Chalpin's clumsy overdubs. Good to hear Suey, Jimi's Jayne Mansfield collaboration, though. *Kris Needs*

KD Lang Watershed

★★★★★

Nonesuch 0075597919608 (LP)

Vinyl debut for underrated 2008 album



KD Lang's fifth album was aptly named – it had been eight years since her last

set of originals, *Invincible Summer*, and marked not only the first time she'd self-produced an album, but a nuance and maturity in her writing that feels informed by experience and contemplation, rather than the heady longing of her early days.

You wouldn't know it was her first time behind the desk, the atmosphere – a kind of luxurious gloom – suits her rich mahogany voice to a tee; strings swirl around heartbreak-soaked pedal steel, hints of bossa nova and electronic flourishes are deployed tastefully.

It's an album clearly made on her own terms with little consideration given to easy hits – elegant melodies take their time to unfurl, that fantastic voice is given the space it needs to shine. Her instincts proved correct, *Watershed* is a thing of sweet and subtle wonder.

Jamie Atkins

Bob Marley

Uprising Live!

★★★★★

Eagle/Tuff Gong 0883316 (3LP)

Superlative 1980

Rockpalast gig debuts on (gold) wax to mark Bob's 75th



Having witnessed Marley live frequently between

1975-80, this vinyl manifestation of the *Uprising* tour concert released on DVD in 2014 reaffirms his uniquely incandescent power, while providing timeless inspiration for today's troubled world.

Bolstered by the awesome Wailers and I Three, Marley was one of few who could turn a greatest hits show into a spiritual celebration crossed with a political rally. Natural Mystic and Positive Vibration set the mood before Jamming and Could You Be Loved seamlessly join incendiary versions of the likes of War, Exodus and Get Up, Stand Up.

Captured in Dortmund in June 1980, it's impossible to tell that cancer would claim Marley within a year, charging near-solo Redemption Song with heart-breaking poignancy. Superb sleevenotes from RC's Ian McCann complete an essential set. *Kris Needs*

The Steve Miller Blues Band

Live At The Fillmore West 1968

★★★★★

Retroworld FLOATM 6405 (CD)

Live set captures a star on the up



1967 was a big year for Steve Miller: he formed his Blues Band;

backed Chuck Berry on a live album recorded at the Fillmore West; played the Monterey Pop Festival; and found the group's versions of K C Douglas' Mercury Blues and The Isley Brothers' Your Old Lady on the soundtrack of the hippie film *Revolution*.

By 1968, Miller was West Coast rock royalty, headlining three nights at Bill Graham's venue in December. Kicking off with ex-band member Boz Scaggs' Stepping Stone, blues-wise they stretch out on Roosevelt Sykes' Drivin' Wheel and harmonica great Paul Butterfield guests. A storming Mercury Blues provides the highlight, while a cover of The Wheels' garage classic Bad Little Woman closes out this historic live set, originally broadcast on KPFA. *Tony Burke*

Bob Marley:
"incandescent power"



Bob Pegg & Others

Bob Pegg And Nick Strutt/Carolanne Pegg/The Shipbuilder/Ancient Maps

★★★★★

BGO BGOCD 1413 (2CD)

Transatlantic folk still shines



The once-married Peggs remained active after Northern folk-rock band

Mr Fox split, and this 2CD set comprises four separate LPs issued as the 70s unfolded.

Carole's self-titled 1973 release found her subtly renamed and fronting a session crew including Albert Lee and Dave Peacock (Chas & Dave). Solo stardom remained elusive, however, her vocal delivery proving too uncompromising without the contrast of ex-husband Bob. He, in turn, found a new musical partner in guitarist/mandolinist Nick Strutt; their two co-written efforts include acclaimed concept album, *The Shipbuilder*.

The final offering, Bob's impressive solo *Ancient Maps* from 1975, rounds off a package that keeps four still-rewarding Transatlantic label titles in print. *Michael Heatley*

Steve Potts

Musique Pour Le Film d'Un Ami

★★★★★

Souffle Continu FFL 062 (CD/LP)

US jazz saxophonist's cult French rarity reissued



Steve Potts enjoyed a prolific career as a long-term member of

Steve Lacy's band, yet only released one album under his own name, a 1975 soundtrack to the little-known French film *Le Sujet Ou Le Secrétaire Aux Mille Et Un Tiroirs*, which he composed during his Paris tenure.

It's hard to gauge the film's plot based on the riot of styles and moods the soundtrack shifts through. In the first six tracks alone, Potts and his group move through

slow-burning cosmic groovers (Marie-France), Spanish-style ballads (Antigone, which features a brilliantly intricate performance by French acoustic guitarist Elie Ferré), Indian raga-style jazz (Bhagavad-Gita) and soul jazz (Route 69) alongside an accordion-strewn slice of Parisiana (Java). That it all hangs together so well is thanks to the brilliant chops of his nimble collective and some beautifully expressive performances from Potts himself – not least on the slow-burning funk and Hendrix-like blues rock of later tracks Street Blues and Rock (La Défense). *Paul Bowler*

The Prats

Prats Way Up High

★★★★★

One Little Independent TPLP 1547 (LP)

Preternaturally talented



Boasting an average age of 13 when they first formed in

Edinburgh in 1978, The Prats even made Eater look superannuated. Better still, they seemed to have an unforced understanding of punk's first principles – here, in theory, was an open, egalitarian arena, pregnant with possibilities, wherein conventional standards of musical competence mattered little. Not for them the reductive uniformity of thought, apparel and demeanour which rapidly choked the original scene. Even when they expressed nihilism, as in Bored or Nothing, The Prats took it to another level. There was no posturing involved: they came across as though they genuinely didn't care, while simultaneously appearing predisposed to take the piss.

Prats Way Up High sits the band's three 1980-81 singles alongside a clutch of demos and a 1979 Peel session which confirms that their sound was as wonderfully

deconstructed and renegade and inscrutable and perversely mixed in a BBC studio as it was anywhere else. You may be variously reminded of The Fall (Poxy Pop Groups, Nobody Noticed), Destroy All Monsters (Inverness), Bauhaus on a dissection table (Die Todten Reytion Schnell) or Freddie & The Dreamers on fire (TV Set); but those austere sonics are entirely their own. Check out Disco Pope, and fall for them hard. *Oregano Rathbone*

Elvis Presley

From Elvis In Nashville

★★★★★

Sony 19439759412 (4CD/2LP)

Rich pickings from country music Mecca



While a broad cultural shorthand might suggest that, since the

first of his hotel ballroom residencies in 1969, Elvis Presley adopted Las Vegas as his home from home, it tends to overlook his locale of choice when the jumpsuits went back in the wardrobe. Fruitful sessions over five days in RCA Records' famed Studio B in Nashville during June 1970 spawned enough material to fill three full LPs released within the next 12 months, brought together here with an additional two discs of rare and previously unreleased tracks.

Performing live with the nucleus of his stage band gives the songs a freshness, the Vegas shows arguably acting as warm-ups for high-octane takes on country standards (Make The World Go Away, Faded Love), contemporary pop covers (Bridge Over Troubled Water) and returns to formative triumphs (Mystery Train). Presley's voice has rarely sounded better than on Willie Nelson's Funny How Time Slips Away or the mannered bombast of Dusty Springfield's You Don't Have To Say You Love Me.

Terry Staunton

JAZZ COLLECTOR

By Charles Waring

It's a tragedy that **SONNY ROLLINS**, who celebrated his 90th birthday a few months ago, no longer plays his beloved tenor saxophone; the result of respiratory problems he developed after inhaling the toxic dust that engulfed Manhattan following the collapse of the World Trade Center on 11 September 2001. Understandably, for jazz fans, Rollins' enforced silence has made the world a much poorer place but that also means that the unearthing of a new collection of previously unissued material is a genuine cause for celebration. **Rollins In Holland: The 1967 Studio & Live Recordings** (★★★★★ **Resonance**) captures the "Saxophone Colossus" at the apex of his powers during a short tour of the Netherlands just prior to a five-year sabbatical, which saw him quit the New York jazz scene and travel to India to join an ashram. Rollins had never played with Dutch musicians, bassist Ruud Jacobs and drummer Han Bennink, before but as the 11 tracks recorded during May 1967 reveal, they quickly established a deep musical rapport. The first four songs, including an ace version of Miles Davis' Tune Up, are studio recordings and find Rollins at his most mellifluous while the remaining tracks, all live, show how compelling the saxophonist could be onstage; especially on a 22-minute exploration of another Davis tune, Four. Rollins contributes reminiscences to the set's detailed 52-page booklet, which also includes some spectacular photographs from his Dutch sojourn.

Another valuable archival jazz project chronicling an American musician's adventures in Europe is **Mingus @ Bremen 1964 & 1975** (★★★★★ **Sunnyside**), an excellent 4CD box set that documents a couple of noteworthy **CHARLES MINGUS** German concerts recorded a decade apart. The '64 concert finds the bassist/composer leading a sextet that includes tenor saxophonist Clifford Jordan, multi-reed player, Eric Dolphy, and pianist, Jaki Byard; its highlights include an epic 33-minute version of the classic Mingus tune, Fables Of Faubus. The 1975 portion of the box set, which includes a shorter rendition of the same tune,

Sonny Rollins: newly discovered recordings "find him at his most mellifluous"



boasts much better audio quality and features Mingus fronting a more avant-garde-sounding quintet comprising trumpeter Jack Walrath, tenor saxophonist George Adams, and pianist Don Pullen.

Mingus' drummer at both concerts was the bassist's long-time associate, Dannie Richmond, who showed his versatility by playing on sessions for cool jazz trumpet icon, **CHET BAKER** in the late 50s. **Quintet Sessions 1979** (★★★★★ **Dot Time**) spotlights Baker's second studio collaboration with German vibraphonist, **WOLFGANG LACKERSCHMID**. Though it was recorded in Stuttgart, it also features three visiting US musicians; guitarist Larry Coryell, bassist Buster Williams, and drummer Tony Williams. Also recorded in Europe, **Salt Peanuts** (★★★★★ **Sleepy Night**) captures Baker performing in a Cologne jazz club two years later. It's compiled from two early 80s LP releases by Rudolf Kreis' Circle label and is worth investigating because the Oklahoma-born hornblower leads a sextet; his mellow trumpet blending beautifully with Bob Mover's graceful alto sax and Jon Eardley's feathery flugelhorn.

Like Baker, **BILLIE HOLIDAY** endured a short, hard life blighted by drug addiction. Lady Day's 44 years on earth are celebrated by *Billie*, a superlative new documentary directed by James Erskine, which includes colourised footage of her performing. **Billie: The Original Soundtrack** (★★★★★ **Verve**) includes some of the chanteuse's

most indelible songs as well as specially composed but ultimately irrelevant orchestral cues.

Holiday's voice was bruised with hurt and infused with a deep-seated melancholy; something that could not be said of her contemporary, **ELLA FITZGERALD**, whose voice, with its honeyed, silken contours, possessed a gorgeous purity of tone. Some of her most memorable recordings came opposite the gruff-voiced **LOUIS ARMSTRONG**. Both the classic late 50s albums they made together (*Ella & Louis* and *Ella & Louis Again*) are now available as a stylish 3LP box set, **The Essential Albums** (★★★★★ **Wax Time**).

Swiss-Albanian jazz chanteuse **ELINA DUNI** also possesses a unique voice and has joined forces with noted UK guitarist **ROB LUFT** for **Lost Ships** (★★★★★ **ECM**), a beguilingly meditative mixture of original material, jazz standards and folk.

Luft is currently signed as a solo artist to the UK's Newbury-based Edition label, which is home to US saxophonist, **CHRIS POTTER**, whose new LP **There Is A Tide** (★★★★★ **Edition**) was recorded in a six-week period during lockdown and finds the 49-year-old Chicago musician playing an array of different instruments besides his customary tenor sax. It's a pleasingly varied collection that reveals Potter as an accomplished multitasker who can write, arrange and produce as well as he can play.

Originally from Vancouver but raised in Los Angeles, saxophonist **BEN WENDEL** is best known for his

work with the group Kneebody and impresses on his superb fifth solo venture, **High Heart** (★★★★★ **Edition**), which features vocals by Michael Mayo on the title song.

Brian Eno collaborator, German keyboardist **J PETER SCHWALM**, teams up with Norwegian trumpeter **ARVE HENRIKSEN** on **Neuzeit** (★★★★★ **Rare Noise**). It's a collaboration that results in a work of rare beauty; defined by haunting, breathy, melodic filigrees framed by filmic electronic backdrops.

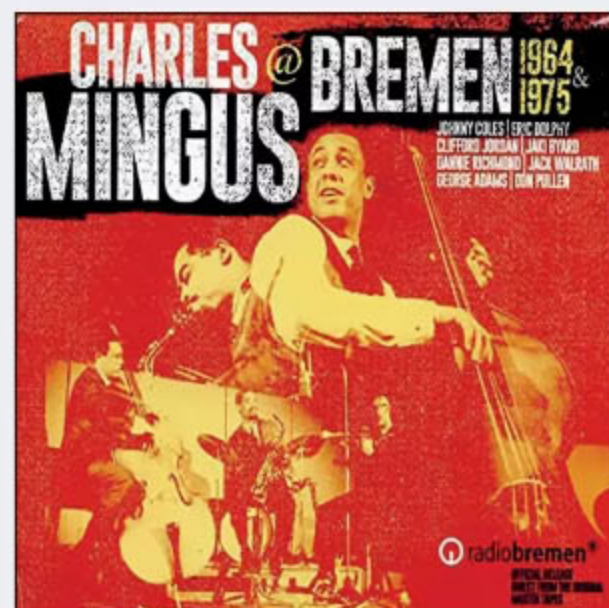
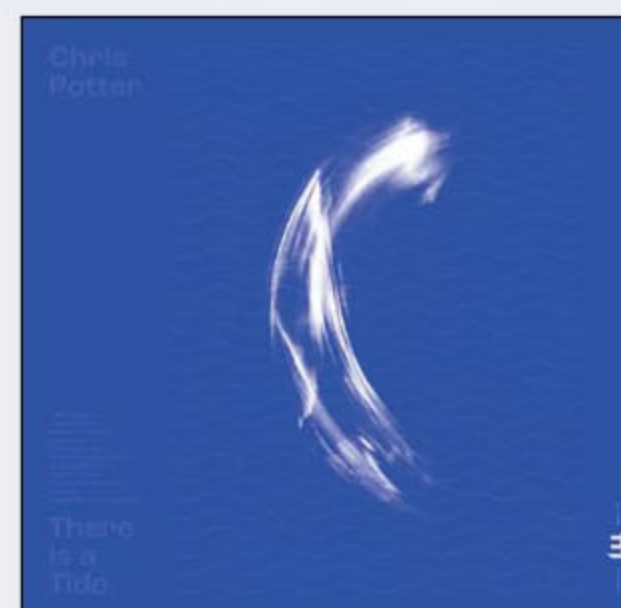
Different again is the ironically titled **More Elevator Music** (★★★★★ **Lewis Recordings**) by genre-fluid Texan trumpeter, **LERON THOMAS**, who also sings and whose music is an eclectic mash-up of styles; jazz, R&B, EDM, and even rock, as In The City, a pungent duet with Iggy Pop, proves.

For those who prefer their jazz a little smoother, **On Vacation** (★★★★★ **Sony**), a collaboration between German hornblower **TILL BRONNER** and US keyboard magus **BOB JAMES**, should hit the spot.

Guitarist **LEE RITENOUR** used to play alongside James in the smooth jazz supergroup, Fourplay, back in the 90s. His eloquent fretwork is spotlighted on **Dreamcatcher** (★★★★★ **The Players Club**), the Los Angelino's first ever solo guitar LP.

Still in the fusion zone, **Jackets XL** (★★★★★ **Mack Avenue**), by US supergroup **YELLOWJACKETS**, should appeal (it's their 25th album during 39 years together). As its title intimates, it offers an enlarged version of the quartet, augmented by Cologne's WDR Big Band, who bring saxophonist Bob Mintzer's inventive arrangements spectacularly to life.

Another US quartet, **THE ROYAL BOPSTERS**, serve up the enjoyable **Party Of Four** (★★★★★ **Motema**), whose close harmonies evoke classic jazz vocalese groups like Lambert, Hendricks & Ross and Singers Unlimited. Sadly, it's their final album with singer, Holli Ross, who died in May 2020 after a three-year battle with cancer.



REGGAE COLLECTOR

By Mike Atherton

The career of Karl "JJ" Johnson as a music shop owner and record producer was not a lengthy one. The son of a moneyed family (his Dad owned the local bus company), he set up operations with his Sir JJ label in 1966, but they were cut short by his tragic murder six years later. Two new double CDs from the prolific Doctor Bird label collect the bulk of his work during that period. On **Sir JJ Special** (★★★★ Doctor Bird) the first disc presents his ska sides, many of which weren't issued here originally, and listening to them it's easy to hear why. Though JJ used the best bands – The Carib Beats and The Supersonics – so his rhythms were always good, some tracks suffer from undistinguished songs and singing. There are exceptions, like his first hit, Copasetic by The Rulers, a mod favourite when

released over here on Rio, and the same group's Wrong 'Em Boyo with its marvellous boogie piano intro, but too often tracks by The Fugitives and more make little impression.

Things look up on the second disc, which covers Johnson's rocksteady output. By this stage, he'd signed The Kingstonians, led by the gruffly soulful Jackie Bernard, who gave him a hit with Winey Winey and reeled off a series of superior – and now highly collectable – sides like Fun Galore and Crime Don't Pay.

The second set, **Reggae Power** (★★★★ Doctor Bird), spans the years 1968 to '72. By this time, JJ productions were acquiring the heavy sound which would become his trademark, as is evident from early tracks like Roy Shirley's Dance Up The Reggae with its throbbing bass and stabs of brass, or The Untouchables' popular Mix It Up, with the drums so heavily mic'ed that you'd swear there were oil drums falling over in the studio. An insistent organ adds weight to The Bleachers' Put It Good, and the slow, crunching rhythm of The Ethiopians' repatriation anthem The

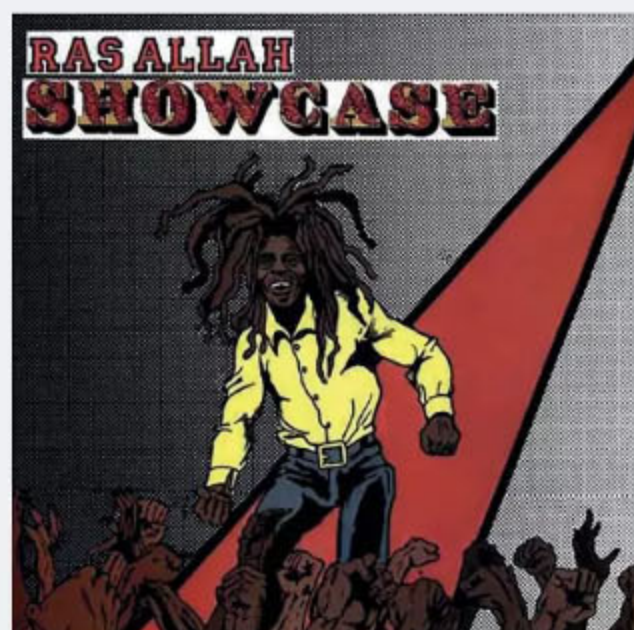
Selah enhances the might and gravity of the lyrics. You get its version, plus Dennis Alcapone's rare toasting cut Rocking To Ethiopia. The Ethiopians were JJ's most crucial signing of that era and enjoyed a good working relationship with the producer, resulting in many great sides, of which rarely heard numbers like the raw, rootsy Israel Must Win are included. Tracks like The JJ All Stars' weird and wonderful Soup suggest that the producer was taking his music in new, progressive directions, but alas we'll never know

Keith Blake sang in a rocksteady group as a teenager and then, as **RAS ALLAH**, devoted himself to the Rastafarian faith and maintained a steady output of pure roots reggae during the 70s and 80s. **Ras Allah Showcase** (★★★★ Burning Sounds) finds him in the studio with producer Carlton Jackson and an all-star crew anchored by Sly & Robbie. Each of the six songs is followed by its dubs, and everyone's on good form – Allah's earnestly persuasive tones project numbers like the celebratory Jah Morning Sun and the anthemic King Of The Road, on a revived Studio One rhythm, to good effect. The dub mixing on the latter is particularly devastating, and the album is satisfying throughout.

THE CHOSEN FEW were one of Jamaica's most soulful vocal groups. Uptown both musically and sartorially, they were at their best singing reggae covers of US soul songs. **The Trojan Albums Collection** (★★★★ Doctor Bird) brings together three of their 70s LPs, starting with *Hit After Hit* for producer Derrick Harriott. No mean performer of soul-to-reggae himself,

Derrick's productions never sounded cheap, and covers of numbers such as The Delfonics' I'm Sorry and The Stylistics' Ebony Eyes feature floating vocal harmonies over warm, well played rhythms. Their *Everybody Plays The Fool* set for Prince Tony Robinson, while not quite as burnished, continues in the same vein on songs like I Second That Emotion and Hang On Sloopy, but *In Miami* (1975) suffers from a lack of direction. No matter, the 18 Harriott productions here make this a worthwhile purchase.

Though the occasional fiddle sneaked on to Duke Reid and Prince Buster productions a few years earlier, until 1970 the only strings you'd hear on Jamaican records were those of guitars and basses. Then British labels began to add violin sections to reggae records to make them more radio-friendly. The move was so successful, particularly with Bob & Marcia's Young, Gifted And Black, that these "stringsed-up" arrangements proliferated over the next three or four years. Trojan released two LPs' worth of such tunes bereft of their vocals, and they've come round again as **Reggae With Strings** (★★★★ Doctor Bird). Most feature the arrangements of the maestro Johnny Arthey, whose broad sweeps of strings and well-deployed brass stand up well in their own right on Moon River, Sweet Bitter Love and more. Sometimes he adds extra instruments, as on Young, Gifted And Black where a piano carries the melody. The results, while firmly at the pop end of the spectrum, make unhip but surprisingly appealing listening, and you get a bonus disc with all the original vocal versions, too.



Chris Rea

ERA 1

★★★★

Rhino 0190295306052 (3CD)

A busy compendium of dependable AOR and North-eastern blue-eyed soul



The title of this collection suggests further volumes of Rea's back pages are in the offing, but for now we focus on his formative recording years, from 1978 to '84.

That's a tidy half-dozen albums to trawl, augmented by a plethora of lesser known goodies in the form of B-sides, alternate mixes and some genuinely pleasant surprises. Chief among the latter is how Rea's gruff Middlesbrough vocalising swoons and seduces on Voy A Volverme Loco, the Spanish-language reworking of his breakthrough hit Fool If You Think It's Over. It's also pleasing to reacquire oneself with the gritty Americana of his earliest releases, especially the title track of his debut long-player, Whatever Happened To Benny Santini, and the filmic

splendour of Dancing Girls. Terry Staunton

Scars

Author! Author!

★★★★

Cherry Red CDTRED 802 (3CD)

Abrasive but accessible Scottish post-punk



Formed in Edinburgh in 1978, Scars were directly inspired by punk, but from the beginning were determined to follow their own path. The epitome of what would later become known as post-punk, Scars peddled an awkward, barbed, but strangely seductive brand of modern rock.

The band were initially signed to local label Fast Product, releasing debut single Adult/ery in 1979, but moved to Pre Records for the 1980 singles They Came And Took Her and Love Song and April 1981's debut album *Author! Author!*, a set of jagged, melancholic songs with a pop sheen, seared by Paul Research's caustic guitar. Sadly, that debut single isn't here, but that sole album is,

bolstered by demos, single versions, and live tracks. Shane Baldwin

Sun Ra

A Fireside Chat With Lucifer

★★★★

Modern Harmonic MH 217 (CD/LP)

First reissue since its '83 release



Fireside Chat marked the end of a hugely creative purple patch for the Arkestra (1978-82), a stretch which saw Ra as likely to dabble with disco as dance with demons. Convinced he had a hit single, the expletive-filled protest rap Nuclear War earned a 12" release on Y Records in the UK after being turned down by Columbia. Its funky chant ("If they push that button, yo' ass gotta go!") was a narcoleptic counterpoint to the taut extremities of the extraordinary 21-minute title track, which is almost a one-stop-shop of his entire career: cool swing and meditative blues one

minute; orgiastic swells and simmering percussion the next, until a thousand UFOs suddenly descend on your doorstep to plunder what's left of your sanity.

A first release on CD for this one, with two differently coloured slabs of vinyl for intrepid intergalactic travellers. Johnnie Johnstone

Twenty-Five Views Of Worthing

Twenty-Five Views Of Worthing

★★★★

Wind Waker, no cat no (LP)

A pier group for Canterbury bands



Perennial support stalwarts for notables including Genesis, Supertramp, Roxy Music, Mott The Hoople, Amon Düül II and Argent – and a popular live draw in their own right – the Watford-based Twenty-Five Views Of Worthing missed their footing on the next rung of the ladder by a hair's breadth when an arrangement with the Island Artists agency

failed to translate into a deal with the label proper. Nevertheless, their contact within the agency covertly snuck them into Island's Basing Street Studio during downtime; and those recordings form the first side of this marvellous LP, pressed on 180g vinyl and its limited to 250 copies, so don't hang about.

Essentially, it's catnip for Canterbury collectors: deftly-juggled time-signatures, wry, dry lyrics, Nucleus-style brainy brass lines, keening keyboards which betoken a familiarity with Mike Ratledge's fuzztone Lowrey in the early Soft Machine and even, on Joke Without Words, a full choir, which pleasingly anticipates The Northettes.

Over on Side Two, the decadent, art-rock archness of You Are What You Eat and Freak Show is something else again. You could imagine Tim Curry singing them; and that's quite the compliment. See also the Supersister-grade cynicism of Do The Azimuth, and savour those exultant brass splats in Rat Brain Incision. *Oregano Rathbone*

UFO

Strangers In The Night – Deluxe Edition

★★★★★

Chrysalis CRB1283 (8CD/2LP)

Landmark live album expanded



After the passing of Paul Raymond (keyboards/guitar), post-Schenker guitarist Paul Chapman and bassist Pete Way in the last two years, this eight-disc remastered edition of *Strangers In The Night* (1979) provides a timely celebration of UFO's influential legacy (ask Slash and Iron Maiden).

Rated by drummer Andy Parker as "our defining moment" in the sleeve notes, the original double album has never sounded better, capturing the inimitable chemistry of the line-up with Michael Schenker at its pugnacious, melodic peak, ramming home classics like Doctor Doctor, Lights Out and Love To Love.

The remaining discs feature the six concerts from which *Strangers...* was compiled, expanding the setlist with five additional songs, including Pack It Up (And Go) and On With The Action. *Rich Davenport*

Jimmie Vaughan

The Pleasure's All Mine

★★★★

The Last Music Co

LMC 215 (2CD/3LP)

Respected guitar-slinger's blues outings with a twist



Away from the gritty saloon bar R&B of The Fabulous Thunderbirds

that first brought him to record-buyers' attention, Vaughan's solo work has tended to lean more towards traditional blues motifs. However, his two albums from 2010 and 2011 (*Blues, Ballads & Favourites* and *More Blues, Ballads & Favourites*), packaged together here, often find him stretching the template to fit other genres.

His dextrous fretwork particularly reaps rewards on detours into country, be it the jaunty strum of Mel Tillis' I Ain't Never or Willie Nelson's tear-stained Funny How Time Slips Away.

There are even richer textures when fellow Texan Lou Ann Barton contributes powerful vocals to the likes of Bobby Charles' No Use Knocking, evoking memories of the wonderful recordings she made with Vaughan's much-missed brother Stevie Ray back in the late 70s. *Terry Staunton*

Amy Winehouse

The Collection

★★★★★

UMC/Island 3509992 (5CD)

The nearly complete works of a modern-day icon



A tragically brief recording career means the Winehouse well has long since run dry, but this compendium pulls together most of what's been previously available, some of which is appearing on CD for the first time. The leap from the jazzy intimacy of *Frank* to the world-conquering pop soul of *Back To Black* was remarkable in itself, while the *Lioness: Hidden Treasures* disc takes care of extra-curricular activities, like torch-laden covers of Body And Soul, Will You Still Love Me Tomorrow? and The Girl From Ipanema.

The 2007 live show from the Empire in Shepherds Bush, London (hitherto only released as a DVD), is a welcome addition, but the fifth disc of remixes (including Jay-Z weighing in on Rehab) is hardly essential, several tracks serving only to get in the way of the chief selling-point – Amy's magnificent voice.

An additional box set of a dozen 7" singles is also on offer, although a compilation of TV appearances, not least the magnificent Paul Weller duet on Don't Go To Strangers, is long overdue. *Terry Staunton*

VARIOUS ARTISTS

Downhome Blues: Miami, Atlanta & The South Eastern States – Blues In The Alley

★★★★★

Wienerworld WNRCD 5112 (3CD)

Fifth in the excellent Downhome Blues series



Featuring 83 rare tracks by 29 artists over three CDs including

several previous unissued, this well-researched box set concentrates on post-war blues recorded in the South Eastern states between 1946 and '62.

Ray Charles appears on piano backing a superb unknown guitarist on the instrumental Guitar Blues and singing the soulful slow blues Why Did You Go, both from a 1951 Miami recording session for Henry Stone. Other highlights include Earl Hooker's guitar-picking showcase, Race Track (1952); singer and harmonica ace



Amy Winehouse: a "tragically brief" career collected

Jerry McCain's lascivious She's Tough (1960); and future Motown act Shorty Long's early Little Richard-style rocker, Redstone John (1958). Other artists will be unknown to most but there are plenty of obscure gems unearthed here. *Jon Harrington*

Cuba: Music And Revolution

★★★★★

Soul Jazz SJRLP 461 (2CD/3LP)

Outrageous breaking of trade embargoes with impunity



The hugely influential Cuban Jam Sessions series of the 50s

and 60s still serves as the basis for many perceptions about Cuban music: mambo, rumba, cha-cha-chá; maracas and timbales and vocals that seem far more expressive than required for simple exhortations to dance. You'll get some of that here, but this collection, subtitled *Culture Clash In Havana: Experiments In Latin Music 1975-85* and compiled as a companion to Gilles Peterson and Stuart Baker's book [reviewed on p106], offers an alternate look at some of the music to come out of Cuba under Castro's foreboding glare.

Grupo Irakere's Juana concocts a nastay stew out of traditional percussion and Miles Davis' moody *Bitches Brew*-era organ sound, while Emiliano Salvador takes the

somewhat baffling opportunity to open Luna Wanestain with a minute of foreboding free jazz before veering into a further seven minutes of floor-filling jazz-infused salsa. For a true flouting of trade embargoes, however, check Juan Pablo Torres Y Algo Nuevo's Rompe Cocorioco, which finds a meeting point between homeland tradition, imported disco and their own unique organ grooves, performed with revolutionary fervour. *Jason Draper*

Too Slow To Disco – The Sunset Manifesto

★★★

How Do You Are HDYANE 02 (CD/LP)

The gift that goes on giving



The Sunset Manifesto brings 16 exclusive, contemporary cuts from those who fit broadly into the *Too Slow To Disco* ethos. It's like downtempo never left us: lovely sound washes, spacey vocals, lazy beats. Glamour Hammer take it retro with a nostalgic blend of jazz-funk and yacht rock on Is It True; Satin Think About It by Satin Jackets makes glorious use of the Roland 303; and James Alexander Bright closes the album with Under The Sun, offering the same high standards of chill as this year's *Headroom* album. By plundering the archives in a slightly arch fashion, the TSTD series has become one of the brightest lights

in the gathering gloom of recent years – here's another luminescent collection. *Daryl Easlea*

Our New Orleans

★★★★★

Nonesuch 0075597918458 (2LP)

Expanded vinyl edition of 2015 benefit album



The music here was originally released to raise money for Habitat For Humanity in the wake of Hurricane Katrina, but time hasn't dimmed its extraordinary power. Recorded over the course of a month from late September 2005, some of New Orleans' most beloved musicians contributed new recordings, all charged with emotion. While it feels unfair to pick highlights, Buckwheat Zydeco's incredibly moving, elegiac Cryin' In The Streets (produced by Ry Cooder and featuring Jim Dickinson on piano, Jim Keltner on drums and Cooder on guitar) seems to teeter on the brink of passionate collapse; Allen Toussaint's mesmerising solo rendition of Tipitina And Me feels as if the music of all of New Orleans is pouring from his fingertips onto his piano keys; and Irma Thomas' take on Bessie Smith's Back Water Blues goes as deep as the situation required and still stirs the soul. This reissue adds five previously unreleased tracks from the sessions, which all hit the spot. *Jamie Atkins*

New Albums

Weather Report

Album of the year and it's only February? Maybe.
Ignorance is bliss, says *Mike Goldsmith*

The Weather Station

Ignorance



Fat Possum FP 17461 (CD/LP)

In times when you can go from TikTok to Top 10 in the tap of a screen, it's a miracle just how under the radar The Weather Station have flown since their beginnings in the early 2000s.

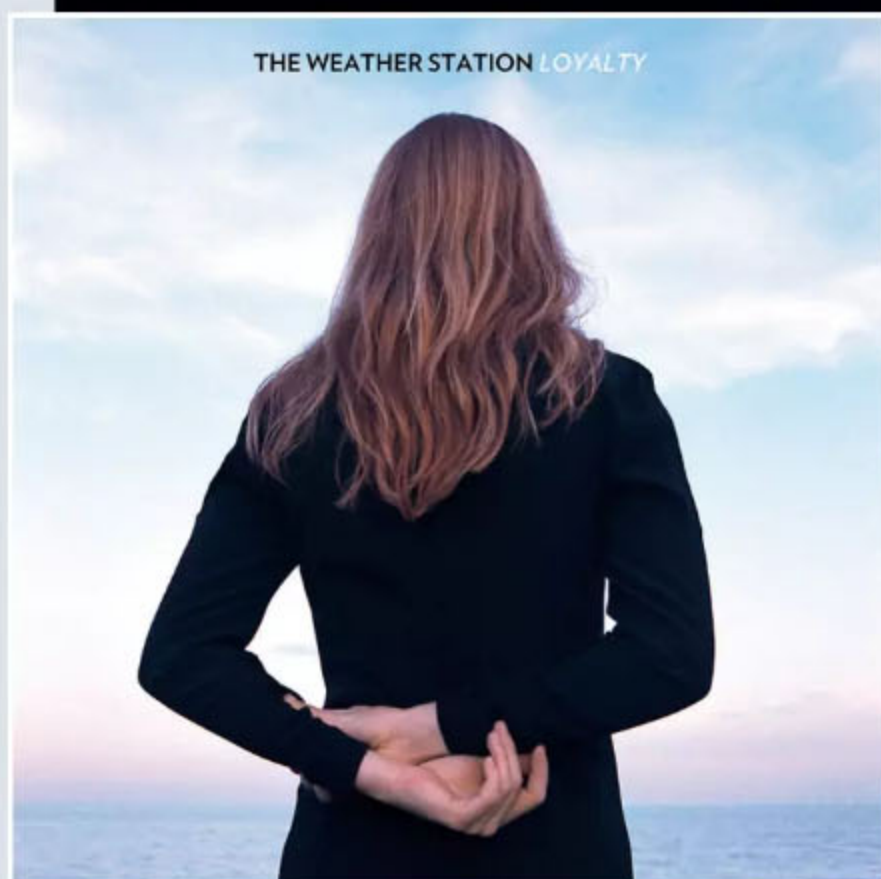
Yes, those in whatever "the know" means these days have touted Toronto-based songwriter Tamara Lindeman and high review scores have duly followed. Yet whether it was the soul deep heartache, the lyrical nature rambles, the oh-so understated delivery or whether we had just had enough folk at the time, it didn't quite break through.

A flurry of releases – *What Am I Going to Do With Everything I Know* EP (2014), *Loyalty* (2015), *The Weather Station* (2017) – picked up the pace but it was only regular watchers who saw the increasingly not-so-quiet evolution that was going on as folk musings gently gave way to a more forthright approach. That 2017 self-titled album was Lindeman's turning-point but, while the guitars had been cranked up, still those Joni Mitchell-like vocals remained intact, dictating the most intimate entries from a now-spilled diary.

Which brings us to *Ignorance* – and the point where everything changes again. Where once were guitars, pianos and whispered vocals, now sits anything and everything but. Improv sax floats above a disco backbeat. Guitars skronk gently as Fleetwood Mac/yacht vibes abound. Talk Talk and Kate Bush are easy bedfellows with Hiss Golden Messenger. It's a quite breathtaking sonic shift. But while all those competing influences might sound too cool for school, the resulting blend is somehow sophisticated, melodious and natural. It's a love letter to music and the listener feels both spoilt and seduced – ASMR whispers of love and loss trickled in your ear, hidden inside a hi-fi Trojan Horse of avant pop.

Take album opener Robber – an urgent motorik beat manages to constrain improv pianos and woodwind while Lindeman coos like a Canadian Beth Gibbons, tenderly telling tales of laws, banks, white table cloth dinners and convention centres. It's the most immediate track on the album thanks to that propulsive beat and the one that set people talking back in late 2020, but, whisper it, *it may not be the album's best*.

Elsewhere, the FM pulse of Parking Lot is road trip disco for the freshly heartbroken, the production gloss not hiding the depleted state of the protagonist behind the wheel: "But everywhere we go there is an outside/Over all of these ceilings hangs a sky/And it kills me when I/You know it just kills me when I see some bird fly/It just kills me/And I don't know why." The yearning heartache inside its greatest floorfillers have always been disco's secret weapon and Lindeman knows this better than most. If you've anything left after that, album closer Subdivisions is as desolate as it is



tender – another trademark long winter's car journey reflecting on a recent breakup: "But what if I misjudged?/In the wildest of emotion/Did I take this way too far?"

And there's the tell. In a passing light, this record would and should sit next to equally cerebral pop sophisticates Haim and Phoenix, but for all the sonic reinvention *Ignorance* is still recognisably a Weather Station album. Lindeman has said that adopting a more overt musical style would enable her to hide her more personal lyrics, lyrics that her previous minimal folk trappings have laid just a bit too bare for comfort. *Ignorance* might feature Lindeman on Wurlitzer, Moog and Planet but no amount of musical smarts can hide the real appeal of *Ignorance*: its heart.

The raw emotion in her lyrics is quite devastating – somehow never cloying or maudlin, *Ignorance* travels deftly from self-loathing to self-doubt, from despair to denial. "If you can't bury the silence of the bruise/If you can't look at the wildness of the wound/If you can't look out the window onto the sea/If you can't carry your pain/You will lay it on me..." Weyes Blood is possibly the only fellow traveller who can hold a candle to the likes of this.

For all its musical sophistication and all its lyrical heart, *Ignorance* is a confident, almost bolshy statement of intent. In contrast to the craft and intricacy that it obviously took to make the album, this is the sound of a songwriter simply not giving a shit – everything is here, everything is laid bare and the only ignorance would be to not listen to it.



Q&A

Tamara Lindeman on "brute force rhythm" and epiphanies

You said of your previous album (*The Weather Station*) that you wanted to make a rock'n'roll record (albeit one that didn't sound rock'n'roll). What did you want this time?

I wanted what I got, which was a big complicated album that was hi-fi, rhythmic, passionate and painful. I wanted to steal a bit from classic pop music tropes to express some very primary colour emotions, because I think pop music exists in that paradigm, and that was the paradigm I was writing in. I wanted to see if I could appropriate some of those chord changes and some of those sonic moves, and use them to express a despair and longing that was more societal than romantic, more painful than hopeful. I also wanted to let in some gut level brute force rhythm and combine it with the softness of my voice and see what happened.

Musically, we now have flute, saxophone, Moog, Wurlitzer... When did you first start playing with other instruments? When did you see a role for them in *Ignorance*? Was there a eureka moment?

I do live in a very non-guitar, non-traditional



The Weather Station's Tamara Lindeman: "I wanted what I got, which was a big complicated album that was hi-fi, rhythmic, passionate and painful"

instrumentation music scene. I watch a lot of jazz and experimental music in my city; that's the music I tend to go out to see, not singer-songwriter guitar-based music. So, it was natural for that to bleed into my records eventually.

A lot of people have been name-checking Talk Talk and Kate Bush as the early songs come through. There is also a lot of Fleetwood Mac and 70s rock production and (obviously) jazz. What's been on your stereo?

Yes, I was absolutely diving into the dividing line between 70s macro rock production and early 80s synth production. I think I tried to situate the album in that dividing line between humans playing synthetically and synthetics playing humanly... and toying with the line between big approachable songwriting and strange instrumentation that I think is noticeable between the late 70s and early 80s. I was listening to some of the classics of that era – stuff I grew up hearing but had never deeply listened to: New Order, Roxy Music, Fleetwood Mac, Kraftwerk and whatnot.

Your Bandcamp bio says, "I write songs about things that exist." What doesn't exist for you?

Ha. I think I wrote that personal motto as a way of fighting back a bit against the way that music is often about fantasy. How many "I will love you forever" type songs have we heard from men who had several wives and multiple mistresses? I think I have always wanted to use lyrics to focus and point to things that exist; to align our attention towards the real and towards deeper, unnoticed

"I'm most comfortable with a lyric I can truly stand behind as a statement"

truths. And also, to point out that I mean what I say, in lyrics. As a general rule I'm most comfortable with a lyric I can truly stand behind as a statement, and that's why my lyrics are often complicated and nuanced, because ultimate truths often are. My big love song declaration is not, "I will always love you", it is, "I don't expect your love to be like mine; I trust you to know your own mind." Also, shoutout to Dolly [Parton, the song's writer] – the actual song I Will Always Love You IS very nuanced and complex and deeply truthful, even with its simplicity.

Why the title?

Ignorance felt like a word that works as a skeleton key to unlock less obvious meanings in all the songs, which feels like a good reason for an album title. In brief, I think there is a lot of disconnection on the album – people destroying things before they know them, people not wanting to know, people pushing and wrecking and breaking, and unable to see. Not seeing. Not wanting to see. There's a lot of ignorance in the world and it's all over the record, too.

The percussion on the album is really overt – pretty much disco at some points. What was the thinking behind this?

I love rhythm but it's a bit of a forbidden fruit

for me; I have a really bad sense of time for a musician, and I hear time badly, too. It's a huge handicap that I don't know how to overcome. That's why the time-feel on my records is always really wonky.

And don't get me wrong, I love wonky, emotional time-feel on records; I love The Incredible String Band, for example. But it was feeling like a bit of a crutch or a cage; so, I wanted to change it. I was excited to outsource rhythm and time to a pair of wonderful players – Kieran Adams being extremely precise and perfect on drums, Philippe Melanson bringing a free, more improvisatory approach on percussion – and let them underpin the songs timewise. This allowed my voice and piano and guitar playing to be as off as I want them to be from a time perspective. I had that freedom to roam within the beat because the beat was actually so clear.

My biggest epiphany was realising that perfect time can actually be really emotional. It's like being hugged by a very strong, grounded person – sometimes that's what it takes to let yourself fall apart.

You recorded *Ignorance* during spring 2019 – what have you been doing since that? And in the three years since your last LP?

Other creative projects that I'd like to keep secret so they can be a surprise. And also, life things – I finished retrofitting a small cabin I'd been working on for years, working on my apartment, being a better music fan, being more engaged in my community, becoming healthier physically and mentally. As told to Mike Goldsmith

New Albums

AC/DC

PWR/UP

★★★★★

Sony/Columbia

79439744832 (CD/LP)

18th studio album from electric rockers



After the *Rock Or Bust* tour, with Phil Rudd arrested, Brian Johnson bowing out to save his hearing, and Cliff Williams retiring, AC/DC's future looked bleak. Thanks to revolutionary technology enabling Johnson to sing again, Rudd's rehabilitation, and a stockpile of songs written by Angus and Malcolm Young prior to the latter's death, *PWR/UP* finds them not just surviving, but thriving.

Sounding once again like a band with something to prove, the performances are engaged and vibrant, and the songs relentlessly consistent. Rejection, No Man's Land and Through The Mists Of Time boast unshakeable grooves, infectious riffs and raucous choruses, and it's a pleasure to hear Johnson's full-blooded scream back where it belongs. Their most consistent album since 1995's *Ballbreaker*. *Rich Davenport*

The Allman Betts Band

Bless Your Heart

★★★

BMG 4050538625752 (2LP)

Chips off the Southern rock block



That an audience still exists for soulful Southern rock is evidenced by the popularity of the Tedeschi Trucks Band, so the successful amalgamation of Allman Brothers progeny Devon Allman, Duane Betts and Berry Duane Oakley is no surprise. Their second full-length is, in old-fashioned parlance, a double album – and 13 tracks at one sitting is asking a lot of even die-hard fans.

That the two most memorable offerings are the instrumental Savannah's Dream and the outside-written Magnolia Road point up the band's dual weaknesses – vocals and songwriting. The seemingly effortless Rivers Run mixes an acoustic feel with the rising guitars that have become their trademark, but elsewhere the feeling lingers that they're trying too hard to live up to their lineage.

Fewer songs and more instrumentals could just tip the balance next time. *Michael Heatley*

The Avalanches

We Will Always Love You

★★★★★

EMI 3504363 (CD/2LP/CASS)

Sampledelia pioneers now master collaborations



Having perfected euphoric ambience from sampling on

their first two albums, the Aussie duo prove just as uplifting via a series of inspired collaborations. Only eight of the 25 tracks don't include guests. Everyone from Leon Bridges to Perry Farrell is set adrift on dreamlike electronica. Yes, that is Mick Jones back in action with funk singer Cola Boyy on the blissful We Go On. MGMT and Johnny Marr are a natural fit, while a rare sample here of Vashti Bunyan with Sananda Maitreya (aka Terence Trent D'Arby) is such a perfect mix it feels like witchcraft. Twenty years on from the influential *Since I Left You*, The Avalanches prove as adept at actual songs as they were at sound collages. *John Earls*

Ashley Campbell

Something Lovely

★★★★

Vacancy, cat no tbc (CD/LP)

Second outing for chip-off-the-old-block rhinestone cowgirl



On the follow-up to her 2018 debut *The Lonely One*, Campbell is

more than comfortable acknowledging the debt she owes her late famous father Glen, to the point she's pictured on the sleeve wearing one of his old stage outfits. There are also clear nods to dad's relaxed vocal style on the shuffling Forever's Not That Long and the restless romance that informs the evocative Suitcase Heart.

Her own voice is strong if not especially strident, a sweet register that veers between Dolly Parton and Alison Krauss but contains enough individualistic traits to stop short of shameless mimicry. There's a lot of warmth to *Something Lovely*, and an unbridled cheeky charm to her dayglo country reading of The Beach Boys' Good Vibrations – the original of which, lest we forget, featured her old man on guitar. *Terry Staunton*

Mary Chapin Carpenter

The Dirt And The Stars

★★★★

Lambent Light LLR 0031 (CD/LP)

Reflective country-folk from evergreen songwriter

It's probably too late to



AC/DC: "engaged and vibrant"



convert the uninitiated to Mary Chapin Carpenter. Since her commercial

peak in the 90s, she's paralleled Mark Knopfler in mining a pointedly uncommercial musical seam while retaining a signature sound.

This, her 15th album and the first new material since 2016, finds her writing "from places of pain and self-illumination, but also places of joy, discovery and the rewards of self-knowledge." In other words, growing older. Carpenter, 62, reflects truths many have confronted in lockdown – ironic, since she has broadcast from home during the period in cheerier fashion.

The intensity picks up with track five, the overtly political American Stooge, while the closing title song lets producer Ethan Johns loose on memorably gutsy guitar. Elsewhere, you'll have to work for the rewards. MCC fans doubtless will. *Michael Heatley*

Jennifer Castle

Monarch Season

★★★★★

Paradise Of Bachelors

POB 057 (CD/LP)

Canadian songwriter's sixth full-length



Though finished six months prior to lockdown, the timing for Jennifer

Castle's latest couldn't be more perfect. Recorded in her coastal Ontario kitchen with the windows open to the crickets and a gentle wind (both captured for posterity on the album), Castle's gently cosmic folk trills (think Julie Byrne, a more homespun Joanna Newsom or even Linda Perhacs) is a perfect balm for

these heavy times. Intimately recorded with reverb adding to the haunted vibes, sometimes the album threatens to be as lightweight as the butterfly it's named after but strong melodies (Justice; NYC, with its *Harvest*-style harmonica) and lyrical depth (Veins, Purple Highway) give it the necessary emotional weight to anchor it without being too lumpen. "The butterfly days are here," she sings on the title track. Indeed, they are. *Mike Goldsmith*

Diamond Head

Lightning To The Nations 2020

★★★★★

Silver Lining Music 0190296819445

(CD/2LP)

Reinvigorated rockers tackle past glories



Since 2016, founding guitarist Brian Tatler has led Diamond Head through two albums of convincing new material which have reinvigorated their hallmark blend of incisive melodies and relentless riffing with frequency-filling contemporary production techniques. *Lightning... 2020* gives their 1980 debut the same treatment, injecting It's Electric, The Prince, Am I Evil and Helpless with renewed power, energy and weight, heavier without diluting the band's identity by aping Metallica's well-known cover versions.

Rasmus Bom Andersen's soaring range is comparable to original vocalist Sean Harris, but adds a subtle serrated edge, his attack especially commanding over the title track's shifting dynamics. Four well-suited covers close the album, including Judas Priest's Sinner and a spot of role reversal with Metallica's No Remorse. *Rich Davenport*

Dragged Up

D/U

★★★★★

DU Recs, cat no tbc (CD/CASS)

Limited debut from Glaswegian newcomers



Harvested from the organs of various Glaswegian psych-drone

casualties, *Dragged Up* are the best thing to come out of the city since the M74 to Carlisle. Their self-released debut *D/U* is a throwback to *Beavis & Butt-Head*-era MTV – an all-seeing, culture-cannibalizing slacker classic, collapsing the distinction between high and low art like a toddler-Tchaikovsky twatting a xylophone.

Co-lead vocalist Lisa Jones slur-sings catatonic tales of melting monsters and collapsing personalities over riffs so knuckle-headed they sound like they've been found in a Siberian peatbog. These are mainly generated by Chas Lalli's angle grinder bass, like the bastard son of Jean-Jacques Burnel and Ron Asheton. Part Blue Cheer, part *Manson Family Sings*; all *Dragged Up*. *Alex Neilson*

Drive-By Truckers

The New OK

★★★★★

ATO ATO0542 (CD/LP)

Further despatches from a turbulent year



The Truckers' second album of 2020 picks up where the pointed

protests of January's *The Unraveling* left off, and is arguably even more eloquent in its forensic taking of America's pulse. With touring plans on hold, Patterson Hood and Mike Cooley stayed at home and parlayed their gut reactions to shocking news events leading up to one of the

country's most controversial and divisive elections.

Civil unrest after the death of George Floyd in May informs the rage of *Watching The Orange Clouds*, while there is a more subtle, deceptive anger at work on the mid-tempo ballad *Sarah's Flame*, on which Cooley shows his disdain for blinkered Donald Trump supporters. There's less fury on the country soul of *Sea Island Lonely*, with Hood wistfully charting the travails of a musician's life on the road, a state of affairs he and his companions are praying will return to normal soon.

Terry Staunton

Walter Egan Fascination

★★★★

Red Steel RMCCD 9269 (CD)

A love song, and then some...



Despite his 1977 debut album *Fundamental Roll* – produced

by Lindsey Buckingham and Stevie Nicks as Fleetwood Mac exploded with *Rumours* – and Gram Parsons covering his *Hearts On Fire* on *Grievous Angel*, Walter Egan's career has been high on LA country-rock glam, short on lasting success.

What now? Well, a rocking, rolling Americana concept album about his relationship with famed groupie Pamela Des Barres. It starts proudly with *I'm With The Girl* and, no surprise, winds up with *Hell I Know It's Over* while, somewhere in the middle, it's *Woo To Woe*. There's a gleeful, good-time feel, with echoes of 50s rock'n'roll, high-octane country and more. It's hard to resist the rip-roaring singalong *Miss Pamela*, the chugging, accordion- and guitar-driven *Fading Love*, the Elvis-like rockabilly of *Treat Me Nice* or the jangling pop of *Yesterday, Forever & Today*. If the album's to be believed, he had a decent time... Nick Dalton

Kelly Jones Don't Let The Devil Take Another Day

★★★★

Parlophone 0190295158231 (2CD/3LP)

Stereophonics singer's live album after throat surgery



In a tour documentary accompanying his live album, Kelly Jones reveals he faced losing his vocals before recent throat surgery. Usually a dependable if sometimes stolid presence,



Jones' successful treatment is cause for celebration. Playing smaller venues solo gives Jones the chance to hone his underrated storytelling between songs, while his voice is as impassioned as ever. The setlist is a little too heavy on the ballads to be his best, but soulful arrangements and Jones' band's subtle playing shine a light on Stereophonics obscurities alongside rousing versions of *Traffic* and *Maybe Tomorrow*. Come for the charismatic gravelly growling, stay for the tales about bath night and chip shops. And stop taking such an unusually relatable talent for granted. John Earls

Yves Jarvis Sundry Rock Song Stock

★★★★

Epitaph 277931 (CD/LP)

Intriguing excursion that fuses Sun Ra with CSN



A curious, intriguing third album from Yves Jarvis, the alter ego of

Montreal indie eccentric Jean-Sébastien Audet. It continues his practice of "colour theory" – whereas 2017's *Good Will Come To You* was morning yellow optimism and 2019's *The Same But By Different Means* was midnight blue contemplation, *Sundry Rock Song Stock* (surely one of the best album titles ever) is "infused with the natural state of green."

Like a 21st Century

Shuggie Otis, Jarvis presents his listener with many twists and turns, at times pastoral prog, country soul and classical. It is best illustrated by the sequence beginning with *For Props*, with its gently wistful mellow yacht rock tinge, folding into the disquieting music concrète of *Ambrosia*, before the soothing ambience of *Emerald*. There are a lot of ideas at play here. Daryl Easlea

Jyoti Mama, You Can Bet

★★★★

eOne Music + SomeOthaShip Connect, cat no tbc (LP)

Latest from Georgia Anne Muldrow's jazz alter ego



Best known for her skewed take on R&B, Georgia Anne Muldrow has

never been shy of embracing her jazzier side. She has strong pedigree: her mother Ricki Byars sang with Pharoah Sanders while father Ronald Muldrow was a sideman on numerous recordings with Eddie Harris. She performs her own take on jazz as Jyoti – the name given to her by family friend Alice Coltrane.

The third release under that name – and the first to feature her vocals – is a typically idiosyncratic affair. Muldrow's music has always marched to her own distinct beat. The loping rhythms of the title track seem at first just out of kilter with her vocals.

Bop For Aneho eschews conventional drumming altogether for a relentless background wash of brushed cymbals. Yet these unharnessed rhythms are what have always given her work its unique flavour, reshaping relatively conventional fare like the groove-driven funk of Ra's *Noise* or the smoky jazz of Bemoanable Lady Geemix Funk into vital new forms. Paul Bowler

Kiwi Jr Cooler Returns

★★★★

Sub Pop SP 1400 (CD/LP/CASS)

Toronto outfit return with more mirth and melodies



There can't be many songs cataloguing arson attacks on Canadian

diners, but Kiwi Jr investigate the sundry incinerated eateries of their homeland on *Maid Marian's Toast* with guitar-jangling glee. It's just one of numerous delights on the band's second album, a magnificent melting pot of power pop with dashes of Pavement and Jonathan Richman-esque wide-eyed wonder.

Only Here For A Haircut recounts the awkwardness of visiting a friend for a trim and getting caught in the crossfire of a domestic dispute (we've all been there), and there's a similar air of romantic turbulence on the

country twang of *Nashville Wedding*. It's a winning blend of sharp wit and joyful innocence throughout, peppered with earworm hooks to die for. Terry Staunton

Daniel Knox Won't You Take Me With You

★★★★

HP Johnson Presents HPJPLP 11 (LP)

An offer we can't refuse...



If *Won't You Take Me With You's* predecessor, 2018's

Chasescene, found Daniel Knox taking listeners through an unsettling game of hide-and-seek with meaning and motive, his new album is, on the face of it, a more direct record that offers intimacy in return for a warm bed and a considerate ear.

Not that he's dropped the obfuscation that makes him so compellingly difficult to pin down: "Do you know what I'm thinking?/What do you think I'm about?/I'm gonna get in your head and kick my way out," he sings on *Vinegar Hill* – both a threat and an offer that's too compelling not to want to experience. There are comforts, too.

In a year defined by anxiety and grief, *Fall Apart* reaches beyond loss to offer solace with the understanding that, while misery comes for us all, it can be not only worked through, but risen above. Jason Draper

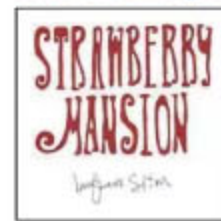
New Albums

Langhorne Slim Strawberry Mansion

★★★★

Dualtone cat no tbc (CD/LP)

Eighth album, and plainly the most personal



Covid and the early 2020 tornado that decimated his Nashville

home only compounded the struggles Americana mainstay Slim has endured in dealing with clinical depression and addiction to prescription drugs. But having not written a song for more than 12 months, *Strawberry Mansion* arrives with much grace, and a tender and brutally honest account of his ongoing recovery.

He sets his stall out on the opening *Mighty Soul*, a soft strum on which he seeks inner strength to face life's "wretched toll" (with a sideswipe at the Trump administration for good measure), and addresses more directly personal issues on the forensic healthcare questionnaire at the heart of *Panic Attack* and the jaunty *Alright To Hide*, the latter containing echoes of John Sebastian. It's a bold set of songs, though never sombre or self-pitying, which may serve as therapy for more folk than just their maker. *Terry Staunton*

Lavender Diamond Now Is The Time

★★★★★

Petaluma, cat no tbc (CD/LP)

Stark contrasts for dark times



After two albums of flower-child folk-pop, Lavender

Diamond's Becky Stark retreated from the industry in 2012, focusing on community-minded, eco-leaning callings. Eight years on, fresh callings galvanise her LA-based trio's return. If Lavender's previous releases were *Summer Of Love* throwbacks, *Now...* invokes another 60s spirit for an often lush, protest-slanted comeback. A case for change is made in the apocalyptic images of castanet-clipped opener *Look Through The Window*, while *This Is How We Rise* brims with call-to-action urgency. Even if Stark's lyrics aim broad, her immaculate voice makes simplicity sing, aided by community-spirited guests – including trumpeter Nate Walcott and guitarist Josh Klinghoffer – between the jazzy *In The Garden* and ELO-esque *Flashback*. Elsewhere, the Julee Cruise-ish *Plant The Seeds* and campfire mantra

Calling On My Nation are sparingly beautiful standouts on an album intent on finding hope amid despair. "Calling on my knees," sings Stark, determined to the last. *Kevin Harley*

Rob Mazurek – Exploding Sound Orchestra

Dimensional Stardust

★★★★★

International Anthem/Nonesuch

IARC 0036 (CD/LP)

Fresh missive from the veteran Chicago jazzman's ongoing ensemble



This latest iteration of jazz multi-instrumentalist Rob Mazurek's

Exploding Star Orchestra project presents a range of pieces first composed for 2018's Berlin JazzFest.

Focused on ensemble orchestrations (all recorded individually) over individual improvisations, Mazurek's collective are poised midway between avant-garde jazz and classical minimalism. The tone poem *A Wrinkle In Time Sets Concentric Circles Reeling* provides a fine demonstration of their aesthetic, with intricately layered sound waves of marimba, flute and polyrhythmic percussion punctuated by megaphoned pronouncements and flourishes of trumpet and guitar (the latter courtesy of Tortoise man Jeff Parker).

Taken as a whole, it's a complex, occasionally demanding listen but one which reveals rich details on each successive airing. Within the packed three minutes alone of *The Careening Prism Within* (Parable 43) you'll find elements of chamber music, electro-acoustic, fuzz rock and hip hop woven into its jazz framework. *Paul Bowler*

Midnight Oil The Makarrata Project

★★★★★

Sony 19439809971 (CD/LP)

Veteran rockers return



Midnight Oil have long enjoyed a close relationship with Indigenous

Australian communities, touring the Outback in 1986 with indigenous groups on the *Blackfella/Whitefella* tour and raising awareness of issues and injustices affecting the First Nations in hits like *Beds Are Burning* and *Truganini*. Since reuniting in 2016, they've proved their mettle once again as a live band, and this seven-track mini-album amply demonstrates that their convictions and the craftsmanship evident in their

best material remain intact. On each song, Indigenous artists duet or harmonise with vocalist Peter Garrett, Alice Skye taking centre stage on the stark and striking *Terror Australia*.

A raw, organic warmth permeates throughout, closer *Uluru Statement From The Heart/Come On Down* sounding especially vibrant. *Rich Davenport*

Nubian Twist Freedom Fables

★★★★★

Strut STRUT 225 (CD/2LP)

British band's liberating third album



Nubian Twist show that it's possible to have multiple influences –

from retro-funk and Afrobeat to hip-hop, jazz and R&B – and combine them to create an original sound. Led by multi-instrumentalist Tom Excell, the horn-heavy 10-piece London-Leeds aggregate offer a serious upgrade on their previous two albums, producing a nine-track long-player that is simultaneously kaleidoscopic and tightly focused. *Freedom Fables* is a cauldron of energy that bubbles with invention and also features some impressive guest cameos: saxophonist and rapper, Soweto Kinch, on *Buckle Up* and legendary Ghanaian vocalist Pat Thomas on *Ma Wonka*, an infectious highlife excursion. Meanwhile, Jazz FM award-winner Cherise Adams-Burnett provides soulful vocals on three cuts, including the set's standout, *Keeper* – an effervescent, jazz-fusion cut with a sinuous Latin undertow and tight ensemble work. Exhilarating stuff. *Charles Waring*

RAF Split Town

★★★★

Time For Action TFA 50 (LP)

US mods make good on promise



Portland's RAF present a good case for the argument that a small part

of the Pacific North West remains forever Anglophile. Following on from a couple of now-highly-collectable 7"s, *Split Town*'s focus on three-button suits and Metroland aesthetics informs an album taking influence and mixing up sounds from across mod's many layers – with tracks that wouldn't be out of place among early demos for *Setting Sons* (Little Generals) or *This Year's Model* (Zombie Girl), and additional ingredients of vintage Kinks, Vapors-influenced late 70s power-pop and 90s horn-driven US ska à la The Pietasters thrown in for good measure. Razor-sharp sounds with much love and care put into the LP package. *Jim Morgan*

Soho Rezanejad Perform And Surrender

★★★★

Silicone, cat no tbc (LP)

Danish-Iranian composer returns with sparse, meditative work



Straying further from the dark electronic pop that characterised much of her debut, 2018's *Six Archetypes*, Copenhagen-based electronic composer and vocalist Soho Rezanejad's third blends elements of live vocal performance with short piano lines, synth, and bird-song, and blurs the lines between ambient, minimalist music and performance art.

On *Sleepers Solitude* her vocals are truly captivating and reminiscent of both Circuit Des Yeux and Swans' Jarboe, while the hypnotic and immersive *Half The Shore* sees a reverb-laden guitar restlessly strummed, with Rezanejad asserting in a low, fretful moan: "Love without trust is a river without water."

That these tracks began life as live performances is significant, and to some extent the audio teases a potentially more immersive experience that is inaccessible here. However, from the disruptive clamour of intro track *Perform* to the pensive swells of second track *Surrender*, *Perform And Surrender* commands attention from the outset. *Alun Hamnett*

Hjalte Ross Waves Of Haste

★★★★★

Wouldn't Waste Records

WWR 20 (CD/LP)

Great Dane



The Danish songwriter's 2018 debut, *Embody*, had impressive

moments and promised much for the future. This confident follow-up shows Ross has developed into an accomplished artist with a captivating style. Working with John Wood again, Ross has retained aspects of that hushed, folk-toned debut while successfully introducing other components, including soulful touches. Tracks such as the majestic *Adrenaline* and the whispered *Accidents* showcase this diversity. Like the rest of the album, they sound fresh and innovative, while also evoking classic songwriting modes. Ross' melancholic introspection



Lavender Diamond:
"an album intent on finding hope amid despair"

works beautifully on songs such as *How Am I Supposed to Feel*, *Passes By* and the title track. And the brass-driven *Thinking About You* is an exhilarating, upbeat performance. Full of distinctive, skilled writing, this superb album has character and power. *Steve Burniston*

Evie Sands Get Out Of Your Own Way

★★★★★

R-Spot RSR112 (CD/LP)

Emotive veteran chanteuse back with a bang



The woman Dusty Springfield once claimed was her

favourite singer hasn't made a record for 20 years, but while *Get Out Of Your Own Way* occasionally reconnects with the soulful pop melodrama of the 60s hits that announced her arrival (*I Can't Let Go*, *Take Me For A Little While*), the more prevalent template is the taut country rock of, say, Sheryl Crow or Lucinda Williams.

Leap Of Faith is where the soul diva and saloon gal meet most tangibly, its ultra-cool attitude matched by the slinky tabloid sneer of *Scandal Du Jour* and the breezy *Don't Hold Back*. Isobel Campbell contributes a plaintive harmony to anthemic closer *If You Give Up*, but this is undeniably Evie's show – a triumphant return of a voice that's been silent for far too long. *Terry Staunton*

Sturgill Simpson Cuttin' Grass Vol 1 – The Butcher Shoppe Sessions

★★★★★

High Top Mountain 58784 (CD/2LP)

Shapeshifting country outlaw gets back to basics



The samurai sci-fi scenes and neon boogie stomp of 2019's

divisive *Sound & Fury* are buried beneath thick layers of prairie dust for this country maverick's fifth long-player. In a typical career curveball, *Cuttin' Grass Vol 1* sees Simpson reach back to his Kentucky roots, with earthy bluegrass arrangements of tunes from his solo catalogue and early Sunday Valley days, accompanied by some of Nashville's finest (special props to Sierra Hull for her mandolin and backing vocals, and to Scott Vestal's banjo on *The Storm*, which gives that cut a real old-school Stanley Brothers feel).

Simpson himself is on formidable form, clearly enjoying the freedoms this stripped-down approach

affords, his vocals harnessing the spirit of Waylon Jennings over instrumentation recalling everyone from Randy Travis to Uncle Tupelo. The traditional high tempos of bluegrass dictate a certain head-spinning hustle, so inevitably some of the emotional clout of *Metamodern Sounds In Country Music* and *A Sailor's Guide To Earth* is lost, yet the triumphant *Just Let Go*, a version of Sunday Valley's *I Don't Mind* and mournful closer *Water In A Well* poke their heads above the dizzying stampede. Already looking forward to the second volume. *Spencer Grady*

Shame Drunk Tank Pink

★★★★★

Dead Oceans DOC 204 (CD/LP/CASS)

Shocking Pink



Shame may have completed much of *Drunk Tank Pink* before the

worst of the Covid nightmare kicked in, but these savvy young South Londoners' second album still chimes with the claustrophobia of the times. A significant advance on the muscular pop of their *Songs Of Praise* debut, it's a dense, insular record, with Charlie Steen's lyrics frequently homing in on dreams and the subconscious, while the mantra-like chorus he employs on *March Day* ("I can't get up, I won't get up!") perfectly reflects our jittery society as it grapples with the new normal.

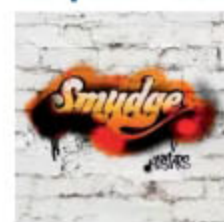
With the exception of the tightly-wound *Alphabet* and the lean'n'lithe *Water In The Well*, *Drunk Tank Pink*'s less immediate than its predecessor, but it handsomely repays those prepared to stay the course. Shame still excel on emotionally bruising six-minute workouts such as *Snow Day*, but this time out they've brought some steely funk to the party, with Charlie Forbes' increasingly formidable drumming helping them dispatch *Born In Luton* and the eminently spiky Nigel Hitter with a discipline redolent of *Solid Gold*-era *Gang Of Four*. *Tim Peacock*

Smudge All Stars Smudge All Stars

★★★★

Pegdoll cat tbc (LP/CD)

Star-studded P-Funk-inspired collective



Cameos by George Clinton, together with the legendary US horn players

Pee Wee Ellis and Fred Wesley, lend credibility to



Shame: their "second album chimes with the claustrophobia of the times"

British producer Richie Stevens' ambitious project, *Smudge All Stars*. It's a hugely enjoyable and entertaining affair, channelling the psychedelic surrealism of Funkadelic, Parliament and Zapp in their prime on 10 seismic dance grooves powered by fat, greasy basslines. Clinton's presence on two cuts – rapping on *Up Is Just A Place* and singing on the slickly harmonised head-nodder, *Headache* – isn't the only highlight; dub pioneers Lee Scratch Perry and Dennis Bovell drop in to light up the skanking *Our Lives*, distinguished by a throbbing, heady reggae beat. Other contributors include UK soul star Omar and vocalists Charlotte Kelly (of *Soul II Soul* fame) and Mary Pearce. A guaranteed booty shaker. *Charles Waring*

Matthew Sweet Catspaw

★★★★★

Omnivore OV 48 (CD/LP)

Power popper picks up the slack



Matthew Sweet's mix of hard rock crunch, indelible melodic sense

and razor-sharp hooks has served him well over the course of more than a dozen solo albums and collaborative projects. But for *Catspaw*, Sweet works nearly alone. Joined only by longtime associate Ric Menck (*Velvet Crush*), he sings and plays everything but drums. His first foray into the lead guitar position is informed by those with whom he has worked – Richard Lloyd, Ivan Julian and

Robert Quine among them – so *Catspaw* fits comfortably alongside Sweet's previous albums. In fact, his leads on standout *At A Loss* could be mistaken for that of his more established sidemen. Combined with his high standard of songwriting, they make *Catspaw* a success. *Bill Kopp*

Leron Thomas More Elevator Music

★★★★★

Lewis LEWIS 1065 (CD/2LP)

Going up with modern NYC master-work



Rarely has a modern recording so deftly evoked the multi-hued anarchic hotbed that defined New York in past decades than this latest set from trumpeter Leron Thomas, who many will have discovered through his collaboration on Iggy Pop's 2019 late-life diamond *Free*.

Crucially, Thomas seizes past shape-shifting tropes to create startling new ones – jazz roots on *Conference Room*, cool hip-hop (iDo), disco funk (*People Are Watching*), post-punk no wave (*Fox Wit*), mutant disco (*Veins*), gonad-slammng bass wallop (*Blind*), rooftop serenades (*Corporate*), even a startling deconstruction of Kid Creole's *Endicott*. Late-period Bowie imbues *iFeel*

and the dramatic *Field Trip* with multi-tiered vocal timbres, Iggy's abrasive croon penetrating roaring subway riffs on *In The City*. New York just got itself an edgy new classic. *Kris Needs*

Andrew Wasylyk Fugitive Light And Themes Of Consolation

★★★★★

Athens Of The North AOTN 041 (CD/LP)

Meditative beauty from Scots jazz soundscapist



Following on *Themes For Buildings And*

Spaces (2017) and *The Paralian* (2019), this third album from Dundee-born Andrew Wasylyk about the landscape of Eastern Scotland is as gentle as the water that flows up his beloved River Tay. Anchored at the confluence between *The High Llamas*, David Axelrod and *Boards Of Canada*, this is a similarly mellifluous trip down the tributaries of jazz, ambient and library music to Wasylyk's last release, if possibly a touch freer than before. Oboe, piano, brass and strings dominate, giving the album a comfortable sense of nostalgia and melancholy but things are never maudlin or dull – those gorgeous, Van Dyke Parks-ish melodies are just the right side of uplifting. With physical formats selling out fast, don't let it drift by. *Mike Goldsmith*

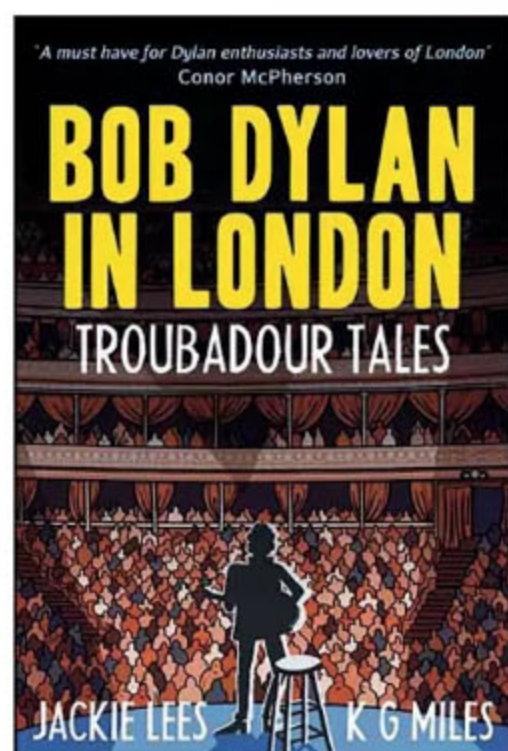
NEXT MONTH

Black Sabbath Nancy Sinatra

Nirvana Mogwai

The Band... and more

Books



Bob Dylan In London: Troubadour Tales

Jackie Lees & KG Miles

★★★★★

McNidder & Grace, £12

ISBN 9780857162144, 160 pages

Positively Oxford Street

One of the great landmarks of Western civilisation, a beacon of culture that has contributed much to the English language as well as providing a beam of enlightenment for Americans – it's not hard to see a million connections between Bob Dylan and London. And, as Jackie Lees and KG Miles' excellent *Troubadour Tales* reveals, Dylan and London go way back.

From December 1962, when Dylan played at The King & Queen pub in Bloomsbury, via a trip to The 100 Club in June 1978 to check out reggae and soon-come Blackbushe support act Merger, all the way to his Hyde Park show in July 2019, *Troubadour Tales* is a brilliantly researched, beautifully written and affectionately compiled record of all Bob's visits to old London town.

Illustrated with apt maps and photographs, this is a book with many by-ways and lay-bys, taking in Robert Graves, unwelcoming London hotels, visits with schoolfriends and a brief sojourn in Haverstock Hill, where Dylan helped Martin Carthy chop up a piano for firewood. As a guide to Dylan's visits to London, this book is impeccable, but it works even better as a cross-section of Dylan's extraordinary life placed on a slide and examined through a microscope; and as an indication of how much a long, remarkable career can take in. An essential purchase for anyone who loves Dylan, or London, or both. *David Quantick*

CUBA: Music And Revolution

Gilles Peterson & Stuart Baker

★★★★★

Soul Jazz Books, £35

ISBN 9781916359802, 256 pages

Vital history of Cuban music
We all know the revolutionary

icons and US assassination plots, but the most many of us know about the history of Cuban music is that there's some sort of line from Buena Vista Social Club to celebrities struggling their way through the cha-cha-cha on any given episode of *Strictly*. Compiled over decades' worth of collecting, *CUBA: Music And Revolution* offers both a sumptuous look at record sleeves that rarely (if ever) made it through passport control and a regional history of music that evolved from late 50s dance crazes (La Pachanga – seemingly popular with Che Guevara) through to socialist folk songs and experimental fusions of synths and salidors.

Tracing that development are album covers such as the Funkadelic-by-way-of-spiked-ropa-vieja of Grupo Los Yoyi's *Yoyi* (1977) and Orquesta Aragon's *Me Voy Para La Luna* (1958), which suggests the 11-piece outfit were shooting for the moon but succeeds more in making them look like a bunch of anti-state spies. The group were, unwittingly, ahead of their time: Cuban authorities would outlaw jazz during the 60s and 70s – but, as Soul Jazz's companion album (reviewed on page 107) reveals, these things could be circumvented.

As anyone who's been crate-digging in Havana's market stalls can attest, the fact that these records still exist in a presentable condition is remarkable; that Peterson and Baker have managed to amass so many is a near-miracle, doing proud service to a compelling, varied musical history that's often simply tagged "Latin" and bundled with the other regional styles to come from south of Mexico. *Jason Draper*

Times & Sounds: Germany's Journey From Jazz And Pop To Krautrock And Beyond

Jan Reetze

★★★★★

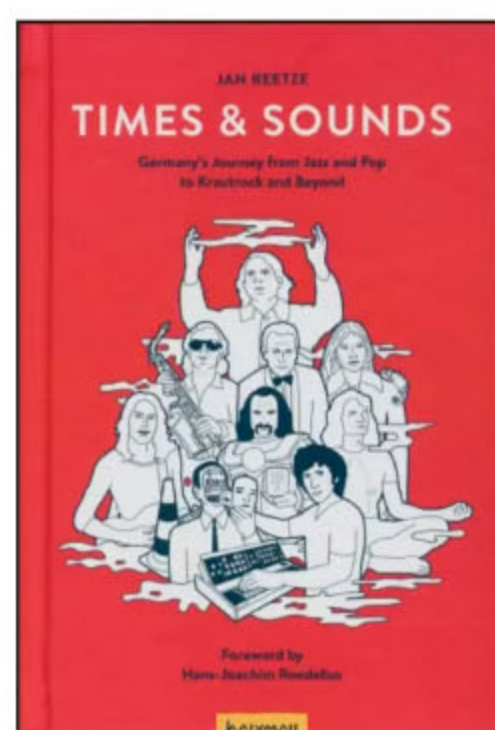
Halvma, £24.99

ISBN 9783982210-01, 536 pages

Definitive examination of German music since 1945

I'm a huge fan of German music and have shelves full of vinyl and books on the subject from Julian Cope's *Krautrock sampler* to David Stubbs' *Future Days*. Now, though, all of those books are rendered redundant.

Times & Sounds is the best book on German music. What makes it special is the way that the cultural and



political fabric of Germany are woven into the story of the development of German music from the 1920s onwards. I had to keep putting the book down to jump on YouTube and check out amazing stuff: from proto-boy band The Comedian Harmonists (1928-1934) to the seat-of-the-pants development of Amon Düül II's *Phallus Dei*, to how German artists took the synthesizer and ran with it.

Reetze's knowledge, research and a wonderful writing style, laced with humour, make the 530 pages literally fly by. There are some cracking facts – Milli Vanilli are the most successful German act in US chart history – and even better stories, including how Kraftwerk bought out Conny Plank's interest in Autobahn for DM 5000 before it was a hit. This is a must-have book for anyone interested in modern German music. *Ian Shirley*

The Development Of Large Rock Sound Systems (WEM At The Isle Of Wight, Pink Floyd And WEM At Pompeii)

Chris Hewitt

★★★★★

Ozit Dandelion, £30.99

ISBN 9780954931285, 148 pages

Sound matters

You have to hand it to Chris Hewitt. No mere author,

he immerses himself to an extraordinary extent in his subject. In this instance, he has spent years traversing the country, collecting vintage sound systems, and storing them in his Northwich lock-up, while occasionally wheeling them out for mini festival recreations, gigs and exhibitions.

2020 would have been his tour-de-force as he planned an event celebrating the 50th anniversary of the 1970 Isle Of Wight Festival, complete with a raft of tribute bands and some originals against a backdrop of his sound system collection. (This has now been re-scheduled for 2021).

Anyone whose eyes glaze over at the thought of a young Deep Purple performing in front of gargantuan speaker stacks will adore this quality coffee-table book, featuring a vast amount of dizzying techno-info warmly backed by a fabulous raft of vintage festival photos. In keeping with the times, The Hell's Angels feature heavily, to startling effect.

Hewitt's background as prominent promoter, studio co-owner – Suite Sixteen in Rochdale, with Peter Hook – and label owner stand him in good stead as his affectionate eye warms a text that might've been dampened by technical terms. *Mick Middles*

Were You There? Popular Music At Manchester's Free Trade Hall 1951 To 1996

Richard Lysons

★★★★★

Empire Publishing, £20

ISBN 9781909360815, 288 pages

Rock'n'roll hall of fame, the Manchester branch

Manchester's Free Trade Hall famously hosted the notorious 1966 show where an enraged fan shouted "Judas" at the newly-electrified Bob Dylan and



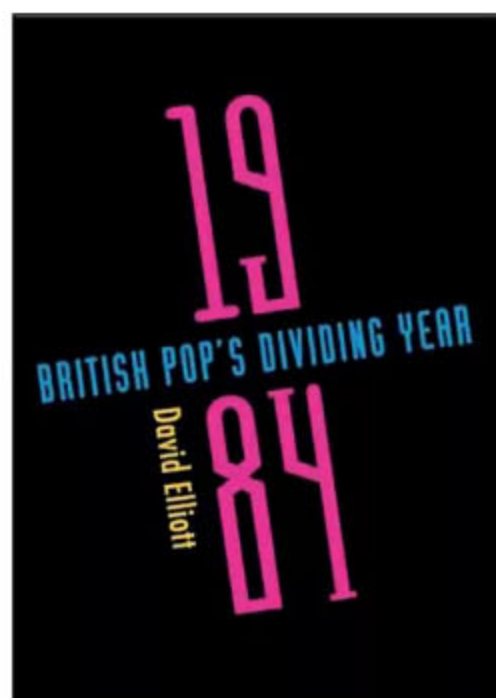
(in its smaller upstairs auditorium) the two Sex Pistols gigs which galvanized the city's punk scene in 1976. Though these landmark events are inevitably recalled here, Richard Lysons' engrossing *Were You There?* contextualises them and shows that they were just three of countless future-shaping soirees this much-missed Mancunian civic amenity hosted during its remarkable 45-year existence.

Drawing upon numerous and varied sources including contemporary reviews and box office receipts, the author reveals the Free Trade survived for so long because it was quick to embrace changing trends in popular music. It missed out on The Beatles after a stink bomb-fuelled riot at a cancelled Billy Fury gig led to a brief ban on pop acts in the early 60s, but the venue's enviable roll-call boasts of seismic early shows by everyone from Billie Holiday to Led Zeppelin and Ziggy Stardust-era Bowie.

However, it suffered a commercial slump in its latter years, and even sell-out hometown shows from M-People, Happy Mondays and James couldn't overturn the parochial politics which finally led to this hallowed hall's conversion into a luxury hotel at the turn of the new millennium. *Tim Peacock*



Revolutionary records: A selection of some of the sleeves on display in Soul Jazz's *CUBA: Music And Revolution* by Gilles Peterson & Stuart Baker



1984: Pop's Dividing Year

David Elliott

★★★★★

York House Books, £20

ISBN 9781527272187, 400 pages

Beware the savage jaw?

Full disclosure: I turned 18 in 1984. I worked in a record shop and purchased every single ZTT item available. Yet the year felt strange, and somehow blighted; something gnawed away at your very soul, that was hard to define. It was possibly, out of the glare of the magic of Frankie, Scritti and ABC, the first year where pop didn't feel quite as good as it had done before.

Some of that, of course, was just growing older, but the forces of mass production were eroding the joy; also the crippling divisions in the country that resulted in some of the most polarised charts in the UK since records began. Few would have expected Bob Geldof, of all people, to emerge as a saviour at the end, and canonise the era's pop with Band Aid.

1984: *Pop's Dividing Year* is warm and well-written – Elliot knows his onions and revels in joining the dots; esoteric, exhaustive and thoroughly enjoyable, 1984 hits the spot. It is on a par with Jon Savage's 1966 and David Hepworth's 1971. And Elliot's comparative anonymity is one of this book's greatest strengths: there is no clear narrator in your head as you enjoy this breezy take on a complex year. *Daryl Easlea* —

Muse, Odalisque, Handmaiden: A Girl's Life In The Incredible String Band

★★★★★

Strange Attractor, £25

ISBN 9781907222672, 266 pages

When you find out who you are

What a beautiful read. Rose Simpson's memoir of her 1968-1971 spell with The Incredible String Band is written without rancour, regret or romanticism, yet her clear-eyed, pragmatic recollections provide an unusually insightful definition of the mutable dynamics which can sustain or erode any close unit's *esprit de corps*.

Here is confirmation that



The Incredible String Band's Rose Simpson: "clear-eyed, pragmatic recollections"

The ISB, initially at least, really did live the life you hoped they would; princelings in "strange pantaloons" who trailed incense in their wake as simultaneously ethereal and earthy sensualists. ("Hand-painted mandalas and draped beads fill the spaces between the technicolour holiness of Krishna posters.") More than this, though, it's an illuminating character study of quixotic individuals who both shaped and defined an era, often beset by intrusive practicalities which turned communal dreams into disillusionment.

In a manner reminiscent of Joyce Johnson's book *Minor Characters*, Simpson quietly outlines the roles which she and the ever-enigmatic Licorice McKechnie played as Robin Williamson and Mike Heron's partners and bandmates, all the while remaining unsentimentally unsparing in her assessment of her own musical abilities. It's all here: those beguiling songs, Joe Boyd's benevolence, the Woodstock debacle, the puzzling right-turn into scientology. "Spontaneity and joy left our lives," Simpson writes, "replaced with warped imaginings and repressive authoritarianism." *Oregano Rathbone*

Manifesto: How A Maverick Entrepreneur Took On British Energy And Won

Dale Vince & John Robb

★★★★★

Ebury, £20

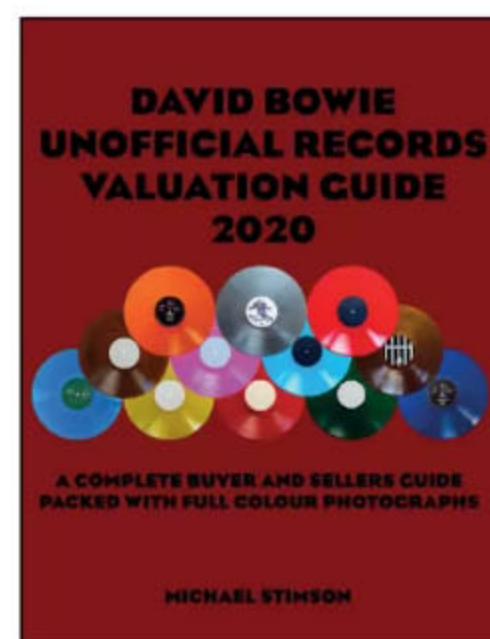
ISBN 9781529107098, 224 pages

Membranes man tells a remarkable story

John Robb is a figure for whom the phrase "Renaissance Man" seems barely adequate. As well as fronting punk legends Membranes and glam stompers Goldblade, Robb has written extensively for online and paper music publications as well as biographies of The Stone Roses and The Charlatans and, for all we know, Renaissance. And now he turns his multi-faceted Swiss Army hand to a collaboration with Dale Vince, the "maverick entrepreneur" of this book's by-no-means brief title and a former New Age traveller who left the crustyverse to become an eco-crusader, amassing a great deal of money and founding the world's first vegan football club.

It is a mighty strange trip for Vince but both he and Robb delineate this journey in a way that takes the reader along for the ride. Described, quite accurately, as "a joy" by Chris Packham, this book is an example of how alternative cultures can feed back into the

mainstream, often with surprising results, one of which is instilling the reader with the urgent desire to come up with cool names for vegan football teams (Plantchester United, West Tofu-Based Ham...) *David Quantick*



David Bowie Unofficial Records Valuation Guide 2020

Michael Stimson

★★★★★

St Just Concepts, 154 pages

ISBN 9798665713311, £20

Endearing celebration of bootleg oddities

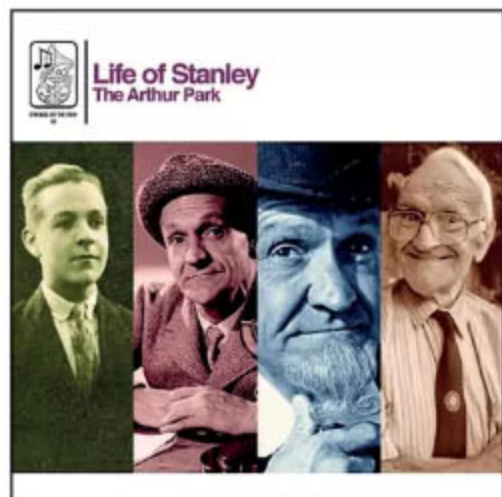
The "unofficial" in the title here refers not only to this guide having nothing to do with the Bowie estate, but also to the records it covers – otherwise known as bootlegs. So, while you won't find prices for the purple Scary

Monsters (And Super Creeps) or red Low vinyl anomalies you crave (you can check the *RRPG* for those), you will find a plethora of arbitrary coloured vinyl pressings of live shows and studio outtakes – a surprising amount of which were pressed in the years following Bowie's *The Next Day* comeback, revealing that the long-running vinyl revival has infiltrated the bootleg market, too.

While the pressing info is all very handy – original recording dates; how many, who by, how much – a little more description on the contents of each release would have been welcome (though, if you're obsessive enough to buy this in the first place, you probably already know what the key bootlegs contain).

It is, however, a joy that this book even exists. While most bootleg trading happens online these days, *David Bowie Unofficial Records Valuation Guide 2020* doubles as a celebration of the golden years of the bootleg industry, when anachronistic sleeve imagery and random-word-generator titles (*The Wembley Wizard Touches The Dial*, *The Lady's Bass Went Off*) added an extra dimension to the whole haphazard world of bootleg discovery. *Jason Draper*

Singles



The Arthur Park The Life Of Stanley Fruits De Mer Friends Of The Fish 43

Like 2020 wasn't insane enough, Fruits De Mer closed it with The Life Of Stanley, a single-sided tribute to "Professor" Stanley Unwin, that most unlikely member of the fraternity/sorority that helped make Britain's psychedelic era surreal. This rotatey diskers is a bustling, breezy beast that could have belonged on an early 70s show for kids aged nine. The music comes courtesy of The Arthur Park, who appear on FDM's fascinating krautrock revival album *Head Music 2*. On "vocals" is the late Professor Unwin, recalling his adoption by the BBC, work with Small Faces, and dropping tongue-twisting Unwinese. Deep joy. It cheerifies the lug handles that hang ever so comfy on the head sideways but it's horribode short on the pressy pressy: just 60 copies manifold on the lathe swivelly around and about. However, this page has ONE copy to give away, thanks to the Fruit loops de Mer. Simply answer this question: what was the two-word name of the boy in the tale Unwin narrates boldly bode on Ogden's *Nut Gone Flake*?

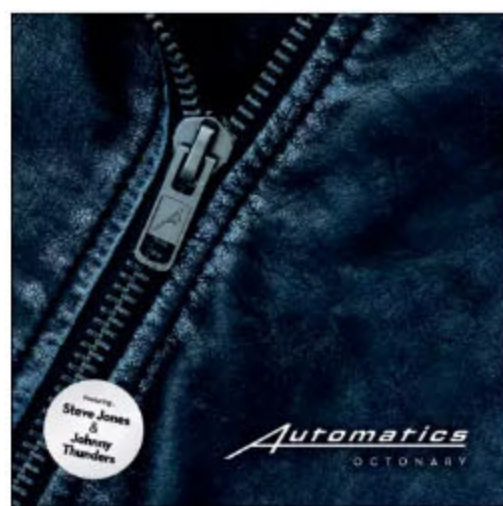
Send your answer to *Life Of Stanley Competition*, according to the instructions on **RC's** competitions page. **RC's** usual competition rules apply. Closing date for entries is 27 January 2021.



The Belmont Shadows/Wilson DN Kiss Him Goodbye/ Kiss Him Goodbye Premier League Pressings PLP 001

You might be going nah, nah, at the prospect of ever hearing Na Na Hey Hey (Kiss Him Goodbye) again, but Steam's viral chant still

resonates, alas. Here are two further cuts designed to rouse a rabble at a Christmas party. What party?! It's dancefloor biz. The Belmont Shadows are so-called because the tune samples The Belmonts' version of the tune, released on their *Cigars, Acappella, Candy* in 1972, a decade or more after Dion wandered off to, um, invent folk music. (It's worth viewing the album sleeve to see The Belmonts in the street in ghastly 70s stage clobber, singing to an audience of one shrugging mutt.) Beneath their antique vocals is a scribble of scratches and electro beats, and it works really well. On the flip, the same tune goes bongo Brazilian and brass, though the sum of those parts turns out to be a New Orleans marching band, oddly. A lot of current singles are trying to conjure up the good time Covid regs do not permit. This one bears a huge grin on its Goodbye Kisser.

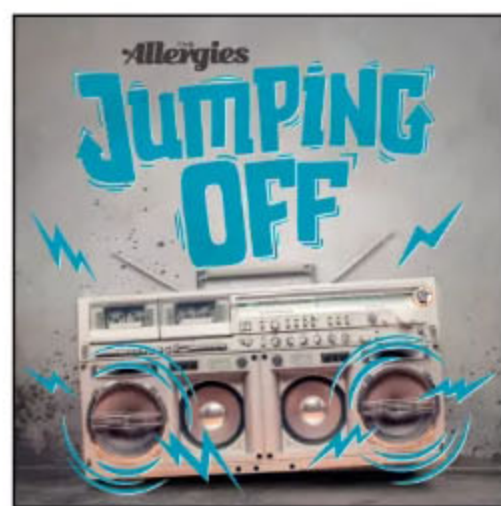


Automatics featuring Steve Jones & Johnny Thunders Octonary EP *Blank Generation BG 001*

A quartet of tracks on an EP that mostly trawls the post-millennium catalogue of original Brit punks Automatics. Rule Britannia, opening like *News At 10* with Big Ben's chimes, is fat and rousing, apparently patriotic, but there's a twist in the final verse to subvert expectations. Irish Blessing is moving, warm, and distinctly non-punk, with mandolins and strumming acoustic guitar; Peace On Earth, with Steve Jones adding distinctive axe work, is a Christmas protest song. The sole tune from the 70s, Wild One, offers Johnny Thunders' licks, and is far less accomplished but more typically Brit-punk. A surprisingly touching record, perfect for midwinter, it perfectly showcases singer-writer Dave Philp's deeply underrated talent. Nice package includes a lyric sheet so you can be clear that some of this is anything but mindless flag-waving...

Tot Taylor I'll Go My Own Way/On My Mind Campus CAMPUS 7

The lush intimacies of Tot Taylor's recent 45s surrender to something equally atmospheric and mysterious, but stripped bare; the majority of what you can hear is electric piano pulsing away and Tot's relaxed voice. You can imagine him strolling across Blackheath, Grantchester Meadows or Kelling Heath, brown moccasins dampening in the dew, footsteps quickening as he's working all this up, then rushing home to tape it when the idea is too much to carry in his brain. It does have the feel of the demo, a rush of words, half a conversation, an assertion that he really is who he is, even if he himself remains to be convinced. The slower, breathier On My Mind is a talk with an ex- or soon-to-be-ex-lover; imagine Gilbert O'Sullivan as a stalker, trying to chill out enough to be reasonable and managing it with each chorus. It's the superior side, but less arresting; these resemble album tracks... will one sprout for them?



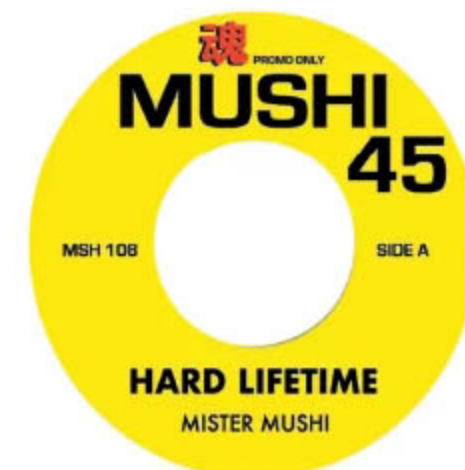
The Allergies Jumping Off/Gather Around Jalapeno JAL 345

Another month brings yet another 45 from Bristol's Allergies, and not drawn from last summer's *Say The Word*. They must spend their entire lives in a studio bubble. Jumping Off is an uptempo mid-/late 80s-style hip-hop blaster, brash and broader than Broadway. But the real thriller is Gather Around, with vocals as cool as Mark Murphy and Hammond B3 perspiring throughout – if you'd played it at The Flamingo in '64, the mods would have gone so mental for it, they'd have spilled their Drinamyl all over the dancefloor and scuffed the knees of their mohairs scrabbling to pick 'em up. We are the mods, we are the mods, without really meaning to be, apparently.

Skinshape/Stally & The Breadwinners Soul Groove/Riddim Box Dub Gemini LEWIS 1090

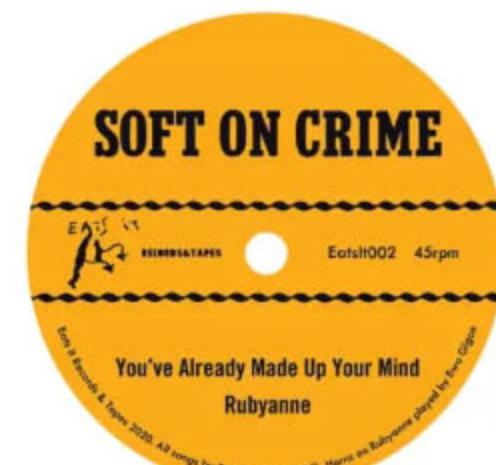
Talking of regular visitors, Skinshape's first single, released in 2013, has grown somewhat in-demand, so it's

here again; a mellow, stoner-funk guitar groove draped in echo, loosely resembling Lee Perry & Bunny Scott's Kinky Fly, which is appropriate as Riddim Box Dub, a different tune on the flip, is surely influenced by Scratch even if Stally's reed line has the dark tones of Harold Land and Saxa's idle vibe. Lie on the sofa listening to this and you'll melt into it like a curry stain.



Mr Mushi Hard Lifetime/Instrumental Mushi 45 MSH 108

The title Hard Lifetime suggests a prison tale. And it was born on the wrong side of the law, borrowing the vocal from, er, Hawking Ted's Once In A Lifetime, and chucking it on a raw groove with tidy horns and guitar chops drawn from Otis Lee's scarce 1968 45 Hard Row To Hoe. A bit of Mr Lee's vocal is included, adding funky soul wailing to Rabid Envyd's famous "You may find yourself..." lines. This mash-up is not a smash-up: it meshes elegantly and seamlessly. If you're letting the days go by, might as well do it listening to this.



Soft On Crime You've Already Made Up Your Mind; Rubyanne/Little 8 Track Eats It EATSIT 002

Debut 7" from a Dublin band, it's described as "an album on a single", an exaggeration but there is appreciable depth here. Rubyanne, a stop-start almost-ballad, offers an arresting strand of peculiarity, exhaling a faint air of 10cc meets Jonathan Richman; You've Already Made Up Your Mind is jittery, ringing powerpop with the feel of 1978; the more evenly paced Little 8 Track has largely indecipherable vocals offering a touch of weary menace and the spacious feel suggesting it's tempted to shift into psych without allowing itself to head there. Soft On Crime are

intriguing, not entirely fully-formed, but bursting with ability. Here's your chance to get there first if they become a big deal. If not, impress your friends with this gem they missed.

Bessie Banks Don't You Worry Baby The Best Is Yet To Come/ Try To Leave Me If You Can Pressure Makes Diamonds PMD 04

You know Bessie Banks best for oh you had better go now, go now, go now, and Bessie reckoned the Moodies' cover stymied her chance of stardom. Nonetheless, she continued to cut killers, including this dancefloor dish, originally served up in '76 and re-pressed thanks to rare soul demand: you could expect to lose about 400 nicker for a decent original. Co-written and produced by Clyde Otis, who wrote for Elvis, Jerry Butler and Brook Benton, Don't You Worry Baby... was dead hip in its era, though the label, Quality, didn't have muscle to push it. One of those silky affairs with a deep parping horn section, sweeping strings like a cloud of feathers, a guitarist with a sensitive touch, and the sort of unhurried groove the Detroit Emeralds used to specialise in, this is disco-soul that oozes class. Bessie delivers the lyrics of reassurance and love like she means it. The flip first appeared on Volt in '74 and is a gleaming slowie, with Bessie pouring emotion into the pot. Proper soul, not just rare soul. Feel it.

Marshall Titus Everybody/ Instrumental DD Lahouve Production DD Titus 1

It's hard to believe this is a contemporary record. Great vocal from Chicago soul man Marshall Titus, with a dash of Luther Vandross' style, a big glitzy disco-boogie groove, multi-layered horn arrangement, etc. Surely this is circa '82 magic? And it is old... but only two years, made clear by the lyric, which bemoans the fakery of social media. "Digital insanity, caught up in a false reality," Titus groans, by turns hoarsely smoky, then soaring into a pure, utterly stratospheric register. His message is, seek and cherish true passion, ahh. You might as well start by showing some love for this top, top tune, which has started to turn up in the "shops" again (online, ironically). It deserves fresh exposure 'cos it's some kinda wonderful. No kiddin'.

Ian McCann

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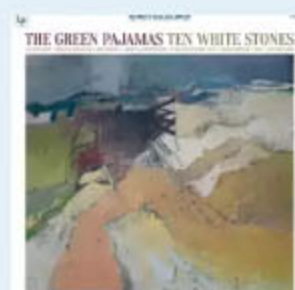
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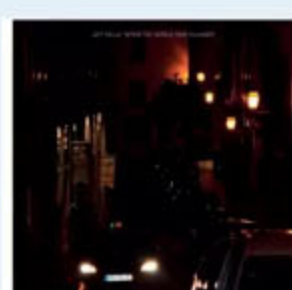
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45	JAMES O'GWYNN, Bubbling Over (US Hickory 1386, Promo)	M	6.00
45	MARY O'HARA, The Rose (Images IMG5 0001)	M	6.00
LP	MARY O'HARA, Mary O'Hara's Ireland (Emerald Gem GES 1095)	EX/M10.00	
LP	MARY O'HARA, At The Royal Festival Hall (Chrysalis CHR 1159)	EX/M	10.00
LP	MARY O'HARA, Music Speaks Louder Than Words (Chrysalis CHR 1194)	EX/M	10.00
2LP	MARY O'HARA, Focus On (Decca FOS 49/50)	EX/M	12.00
45	PAT O'HARE, Wedding Day (Cat SELEC 014 + Cat sleeve)	M	6.00
LP	OH BOY, (V.A.) Cliff, J. Barry, Eager etc. (Parl. Blik/Gold PMC 1072)	VG/EX	30.00
45	OHIO EXPRESS, Yummy, Yummy, Yummy (Pye Int.7N 25459, wol)	VG	6.00
45	OHIO EXPRESS, Down At Lulu's (Pye Int. 7N 25469, wol)	VG	6.00
45	OHIO EXPRESS, Mercy (Buddah 201044)	VG	6.00
LP	OHIO EXPRESS, Chewy, Chewy (Buddah 203 015, wobc)	VG/EX	10.00
45	OHIO PLAYERS, Fire (Mercury 6167 420) (M/PROMO/6.00)	M	6.00
45	OHIO PLAYERS, Who'd She Coo? (Mercury PLAY 001)	EX	6.00
45	OHIO PLAYERS, O-H-I-O (Mercury 6167 549)	M	6.00
LP	OHIO PLAYERS, Angel (Mercury 9100 037 BD, GF + inner sleeve)	EX/M	12.00
45	OH WELL, Oh Well (Parlophone R 6236, PS)	EX/EX	6.00
LP	OH! WHAT A LOVELY WAR, (V.A.) J. Dale, J.Sims, B. Windsor etc. (MFP 1416)	EX/EX	10.00
LP	OH! WHAT A LOVELY WAR, Film (Paramount SPFL 251, GF)	EX/EX	10.00
LP	OI! (V.A.) C. Rejects, A. Upstarts, P. Test Tube etc. (EMI ZIT 1)	EX/EX	25.00
45	O'JAYS, 992 Arguments (CBS 1014)	M	6.00
45	O'JAYS, Time To Get Down (CBS 1546)	EX	6.00
45	O'JAYS, For The Love Of Money (Phil, 2186)(EX/PROMO/6.00)	EX	6.00
45	O'JAYS, Darlin' Darlin' Baby (Philadelphia S PIR 4834)	M	6.00
45	O'JAYS, Use Ta Be My Girl (Philadelphia S PIR 6332)	M	6.00
45	O'JAYS, Brandy (Philadelphia S PIR 6658)(M/PROMO/6.00)	M	6.00
LP	O'JAYS, Message In The Music (Philadelphia PIR 81460)	EX/EX	10.00
LP	O'JAYS, Collectors Items, Greatest Hits (Phil. S PIR 86058)	EX/EX	10.00
45	O'JAYS, Love Fever (US Philadelphia ST-53015 + inner sleeve)	EX/EX	10.00
45	O'KANES, Oh Darlin' (Why Don't You Care) (CBS 650777 7, PS)	EX/M	6.00
45	DANNY O'KEEFE, Angel Spread Your Wings (Atlantic K 10361)	M	6.00
LP	OKLAHOMA, Film (Capitol LCT 6100) (EX/EX/Stereo/10.00)	EX/EX	10.00
45	MIKE OLDFIELD, In Dulci Jubilo (Virgin VS 131)	M	6.00
45	MIKE OLDFIELD, Portsmouth (Virgin VS 163)(EX/PROMO/8.00)	M	6.00
45	MIKE OLDFIELD, William Tell Overture (Virgin VS 167)	EX	6.00
45	MIKE OLDFIELD, Cuckoo Song (Virgin VS 198)	EX	6.00
45	MIKE OLDFIELD, Guilty (Virgin VS 245, PS)	EX/EX	6.00
45	MIKE OLDFIELD, Blue Peter (Virgin VS 317, PS)	EX/M	6.00
45	MIKE OLDFIELD, Five Miles Out (Virgin VS 464, PS)	EX/M	6.00
45	MIKE OLDFIELD, Moonlight Shadow (Virgin VS 586, PS)	EX/M	6.00
45	MIKE OLDFIELD, To France (Virgin VS 686, PS)	EX/M	6.00
45	MIKE OLDFIELD, Tattoo (WEA YZ 708, PS)	EX/M	6.00
LP	MIKE OLDFIELD, Tubular Bells (Virgin V 2001)	EX/M	10.00
LP	MIKE OLDFIELD, Hergest Ridge (Virgin V 2013 + inner sleeve)	EX/M	10.00
LP	MIKE OLDFIELD, Ommadawn (Virgin VS 2043 + inner sleeve)	EX/M	10.00
2LP	MIKE OLDFIELD, Incantations (Virgin VDT 101)	EX/M	12.00

LP	OLIVER, J. Pertwee & Jim Dale (MFP 1073)	EX/M	10.00
LP	OLIVER Film (RCA RB 6777, GF)(St./EX/EX/10.00)	EX/EX	10.00
LP	OLIVER (V.A.) (w.STEVE MARRIOTT) (World Records STP 151)	EX/EX	10.00
45	OLIVER, Good Morning Starshine (CBS 4435)	EX	6.00
LP	OLIVER, Oliver (Crewe CRWS 201)	EX/EX	10.00
45	JOHNNY OLIVER What A Kiss Won't Do (Mercury AMT 1095, Promo)	M	10.00
10"	LP SY OLIVER, Dance To The Music (Brunswick LA 8586)	EX/M	10.00
45	OLIVERS, Ma Curly Headed Baby (Columbia DB 3995)	EX	6.00
LP	SIR LAURENCE OLIVIER, Robert Louis Stevenson (Decca UK 4524)	EX/EX	10.00
45	OLLIE & JERRY, Breakin'... There's No Stopping Us (Polydor 690, PS)	EX/M	6.00
45	NIGEL OLLSON, Dancin' Shoes (Bang 14)	M	6.00
45	OLYMPIC ORCHESTRA, Reilly (Red Bus RBUS 82, PS)	EX/M	6.00
45	OLYMPIC RUNNERS, Drag It Over Here (London 10488)(M/PROMO/6.00)	M	6.00
45	OLYMPIC RUNNERS, Personal Thang (Chipping Norton CHIP 3)	EX	6.00
45	OLYMPIC RUNNERS, Get It While You Can (Polydor RUN 007)	EX	6.00
45	OLYMPIC RUNNERS, The Bitch (Polydor POSP 63)	EX	6.00
45	OLYMPICS, Western Movies (HMV POP 528)	EX	8.00
45	OLYMPICS, Big Boy Pete (US Arvee 595)	EX	6.00
LP	MICHAEL OMARTIAN, White Horse (Myrrh MYRA 1048, GF)	EX/EX	10.00
LP	MICHAEL & STORMIE OMARTIAN, Seasons Of The Soul (Myrrh 1073 + ins)	EX/M	10.00
LP	ON A CLEAR DAY YOU CAN SEE FOREVER, Film (CBS 8 70075, GF)	EX/M	10.00
45	BOBBY ONE, A Heart And A Ring (US Decca 9-30515, Promo)	EX	6.00
45	ALEXANDER O'NEAL, If You Were Here Tonight (Tabu A 6391, PS)	EX/M6.00	
45	ALEXANDER O'NEAL, Fage 88 (Tabu 652949 7, PS)	EX/M	6.00
LP	ALEXANDER O'NEAL, Hearsay (Tabu 450936 1 + inner sleeve)	EX/M	10.00
LP	ALEXANDER O'NEAL, All True Man (Tabu 465882 1 + inner)	EX/M	10.00
45	JOHNNY O'NEILL, Wagon Train (RCA Tri 1114)	EX	6.00
45	ONE, TWO & THREE, Black Pearl (Decca F 12093, Promo, noc)	EX	7.00
LP	ONE WORLD JAZZ (V.A.) JJJ, Burrell etc. (Philips BBL 7361)	EX/M	10.00
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EP	100 PIPERS BAND, Live Like A Laird (LYN 2631 PIP 100, PS)	EX/EX	7.00
45	100 PROOF AGED IN SOUL, Somebody's Been Sleeping (Hot Wax 102, wol)	M	6.00
LP	101 DALMATIANS, Film (Golden Guinea GGL 0091)	EX/EX	10.00
45	101 STRINGS, Joe's Bolero (Pye Int. 7N 25065)	EX	6.00
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LP	101 STRINGS, East Of Suez (Golden Guinea GSGL 1 0055)	EX/EX	10.00
45	ONE HUNDRED TON AND A FEATHER, It Only Takes A Minute (UK 135)	M	6.00
45	ONE HUNDRED TON AND A FEATHER, Can't Get It Out Of My Head (7N 45695)	EX	6.00
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LP	ONE MORE CHANCE (V.A.) VDGG, Nice, String etc. (Charisma CLASS 3)	EX/M	15.00
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45	NICKY ONIDIS, Baby, I Love You (Carrere CAR 259)	M	6.00
45	YOKO ONO, Walking On Thin Ice (Portugal Geffen 79202, PS + ins)	EX/EX	8.00
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EP	ROY ORBISON, In Dreams (London REU 1373)	EX/EX	10.00
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EP	ROY ORBISON, Oh, Pretty Woman (London REU 1437)	EX/VG	8.00
LP	ROY ORBISON, Lonely And Blue (London HAU 2342)	EX/EX	15.00
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45	ORIGINALS, "Gimme" A Little Kiss Will "Ya Huh?" (Top Rank JAR 600)	M	35.00
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45	ORIGINAL TORNADOS, Telstar (SRT SRTS 75350)	EX	10.00
LP	ORIGINAL TRINIDAD STEEL BAND, Same (Polydor 2489 007)	EX/M	10.00
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LP	ORLEANS, Before The Dance (ABC ABCL 5224)	EX/M	10.00
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LP	STEFAN GROSSMAN*, Country Blues Guitar (Kicking Mule SNKF129)	EX/EX	10.00
LP	JOHN LEE HOOKER*, Mad Man Blues (Checker 6467 305)	EX/M	15.00
EP	JOHN LEE HOOKER*, The Blues Of (Stateside SE 1019)	VG/EX	15.00
EP	HOWLIN' WOLF, The Journey (Chess CRE 6014)	EX/VG	7.00
EP	HOWLIN' WOLF, Tell Me (Pye Int NEP 44032)	EX/VG	7.00
LP	SKIP JAMES, Skip James Today (Vanguard SVRL 19001, 5 small stain mks on rear cvr)	VG/EX	25.00
LP	ALBERT KING, Laundromat Blues (Edsel ED 130)	EX/M	10.00
LP	FREDDIE KING, The Best Of Freddie King (A&M AMLS 68313)	EX/M	15.00
EP	LEADBELLY, Sings And Plays (ARC 68, plays at 33rpm)	EX/EX	7.00
LP	LITTLE ESTHER (PHILLIPS), Bad Bad Girl (Charly CRB 1100)	EX/M	10.00
LP	ROOT BOY SLIM & THE SEX CHANGE BAND, Left For Dead (Bedrock BED LP 4)	EX/M	10.00
LP	NINA SIMONE*, Sings The Blues (Germany, RCA Int. NL 89365)	EX/M15.00	

DLP	BESSIE SMITH, The World's Greatest Blues Singer (CBS M66258)	EX/M/M	15.00
DLP	JIMMY SMITH*, Greatest Hits (USA, Blue Note BST 89901)	EX/EX/EX	10.00
LP	JIMMY SMITH*, The Unpredictable (German, Verve 823 308-1)	EX/EX	8.00
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LP	PRECIOUS CLARENCE TURNER, Boogie Woogie Explosions (STFID 2174)	EX/EX	8.00
LP	VARIOUS ARTISTS, Raw Blues (Ace Of Clubs ACL 1220)	EX/EX	18.00
LP	V / A, The Stax Blues Masters, Vol. 2: Blue Monday (Stax STX 3015)	EX/M	15.00
EP	MUDDY WATERS*, Muddy Waters (Pye Intl. NEP 44010, small pen mk on bk cvr)	EX/EX	30.00
LP	CHUCK WILLIS, I Remember Chuck Willis (Atlantic 588145, 1969 ri, red & plum lbl)	EX/EX	20.00

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EP	JANE BIRKIN & SERGE GAINSBORG*, Je T'aime (Malaysia, Royel Record MMI 1010)	EX/EX	15.00
EP	JOE BROWN*, Joe Brown (Parlophone R 6025)	EX/EX	5.00
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45	MAN, Day And Night (United Artists UP 35739)	M	5.00
45	MELISSA MANCHESTER, "Midnight Blue" (Arista 13)	EX	4.00
45	MANCHESTER UNITED, Come On You Reds (PS, Polydor MANU 7)	M	4.00
45	MANCHESTER UNITED, We're Gonna Do It Again (PS, Polydor MANU 957)	M	4.00
45	MANCHESTER UNITED, United United (Soloist John Dunbar) (TM 81)	EX	5.00
45	MANCHESTER UNITED, Manchester United (Goldspinners GOLD 1)	M	5.00
45	MANCHESTER UNITED, We All Follow Man. United (PS, Columbia DB 9107)	M	4.00
45	MANCHESTER UNITED, Glory Glory, Man United (PS, EMI 5390)	M	4.00
45	MANCHESTER UNITED, Manchester United (PS, F13633)	EX	4.00
45	HENRY MANCINI, The Tiber Twist (RCA 1414)	M	4.00
45	HENRY MANCINI, Mystery Movie Theme (RCA 2182)	M	4.00
45	MANDINGO, Medicine Man (EMI 2015)	EX	10.00
45	MANDO DIAO, You Can't Steal My Love (PS, Majesty MA 320, Swedish Red vinyl)	M	10.00
45	MANIC STREET PREACHERS, Theme From M.A.S.H (PS, Columbia 658382)	M	5.00
45	BARRY MANN, Who Put The Bomb (ABC 4106)	M	5.00
45	MANFRED MANN, 5-4-3-2-1 (HMV POP 1252)	M	5.00
45	MANFRED MANN, Hubble Bubble (HMV POP 1282)	EX	5.00
45	MANFRED MANN, Do Wah Diddy Diddy (HMV POP 1320)	EX	4.00
45	MANFRED MANN, Sha La La (HMV POP 1346)	EX	4.00
45	MANFRED MANN, Come Tomorrow (HMV POP 1381)	EX	4.00
45	MANFRED MANN, Oh No, Not My Baby (HMV POP 1413)	M	5.00
45	MANFRED MANN, If You Gotta Go, Go Now (HMV POP 1466)	EX	4.00
45	MANFRED MANN, Pretty Flamingo (HMV POP 1523)	M	4.00
45	MANFRED MANN, Semi-Detached Suburban Mr James (Fontana TF 737)	EX	4.00
45	MANFRED MANN, Hal Hal Said The Clown (Fontana TF 812)	EX	4.00
45	MANFRED MANN, Mighty Quinn (Fontana TF 897)	M	4.00
45	MANFRED MANN, My Name Is Jack (Fontana TF 943)	VG	4.00
45	MANFRED MANN, Fox On The Run (Fontana TF 985)	EX	4.00
45	MANFRED MANN, Ragamuffin Man (Fontana TF 1013)	EX	5.00
45	MANFRED MANN & MIKE HUG, Ski "Full Of Fitness" Theme (SKI 1)	EX	5.00
45	MANFRED MANN'S EARTH BAND, Blinded By The Light (Bronze BRO 29)	M	4.00

45	MANFRED MANN'S EARTH BAND, California (Bronze BRO 48)	EX	4.00	45	MASTER PLAN, Music Man (Amani A001)	M	5.00	45	GEORGE McCRAE, Honey 1 (Jay Boy BOY 107)	EX	4.00
45	MANFRED MANN'S EARTH BAND, Davy's On The Road Again (Bronze BRO 52)	M	4.00	45	MASTER SINGERS, The Highway Code (Parl. R5428)	EX	4.00	45	GEORGE & GWEN McCRAE, I'll Do The Rockin' (President PT 447)	EX	5.00
45	MANFRED MANN'S EARTH BAND, You Angel You (Bronze BRO 68)	M	4.00	45	VALERIE MASTERS, Sweeter As The Day Goes By (Fontana H268)	EX	5.00	45	GENE McDANIELS, Chip, Chip (Liberty LIB 55405)	EX	7.00
45	MANFRED MANN'S EARTH BAND, Lies (Through The 80s) (PS, Bronze BRO 103)	EX	4.00	45	MIREILLE MATHIEU, Seuls Au Monde (Columbia DB 8323)	EX	4.00	45	GENE McDANIELS, Point Of No Return (Liberty LIB 55480)	EX	10.00
45	MANFRED MANN'S EARTH BAND, Tribal Statistics (PS, Bronze BRO 157)	M	4.00	45	MIREILLE MATHIEU, When You Return (Columbia DB 8429)	EX	4.00	45	CHAS McDEVITT GROUP, Real Love (Oriole CB 1457)	F	4.00
45	MANFRED MANN'S EARTH BAND, Demolition Man (PS, Bronze BRO 161)	M	4.00	45	MIREILLE MATHIEU, Sweet Souvenirs Of Stefan (Columbia DB 8457)	EX	4.00	45	KATHI McDONALD, Bogart To Bowie (Capitol CL 15778)	M	5.00
45	MANFRED MANN'S EARTH BAND, Runner (PS, Bronze BRO 180)	M	4.00	45	MIREILLE MATHIEU, Les Bicyclettes De Belsize (Columbia DB 8513)	EX	4.00	45	JOHN McENROE & PAT CASH, Rock And Roll (PS, Music For Nations KUT 141)	M	5.00
45	MANFRED MANN'S EARTH BAND, Joybringer (Vertigo 6059.083)	VG	4.00	45	MATT BIANCO, Get Out Of Your Lazy Bed (PS, WEA 249532)	M	5.00	45	JOHNNY McEVOY, The Boston Burglar (Pye 7N 17303)	EX	5.00
45	MANHATTAN TRANSFER, Chanson D'Amour (Atlantic K10886)	M	5.00	45	KATHY MATTEA, Come From The Heart (PS, Mercury MER 294, DJ copy)	M	5.00	45	MIKE McGEAR, Leave It (PS, Warners K16446)	M	10.00
45	MANHATTAN TRANSFER, On A Little Street In Singapore (PS, Atlantic W1136)	EX	4.00	45	MATTHEWS SOUTHERN COMFORT, Woodstock (UNS 526)	M	5.00	45	PARKER McGEE, Angel Dancing (Big Tree K10996)	VG	4.00
45	MANHATTAN TRANSFER, Spice Of Life (PS, Atlantic A9728)	M	4.00	45	MATTHEWS SOUTHERN COMFORT, Woodstock Decca 32774, US issue)	EX	5.00	45	PAT McGEEGAN, Chance Of A Lifetime (Emerald MD 1096)	M	4.00
45	MANHATTAN TRANSFER, Foreign Affair (PS, Atlantic K11422)	M	4.00	45	AL MATTHEWS, Fool (CBS 3429)	VG	4.00	45	DRAKE McGILBERY, But Not For Me (Pye 7N 25685, Demo)	M	6.00
45	MANHATTAN TRANSFER, Walk In Love (Atlantic K11075)	M	4.00	45	IAN MATTHEWS, Brown Eyed Girl (CBS 4256)	EX	5.00	45	MAUREEN McGOVERN, The Continental (20th Century BTC 2222)	M	4.00
45	MANHATTAN TRANSFER, Trickle Trickle (Atlantic K11451)	M	4.00	45	MATUMBI, Point Of View (PS, EMI RIC 101)	EX	6.00	45	McGUINNESS FLINT, When I'm Dead And Gone (Capitol CL 15662)	M	4.00
45	BARRY MANILOW, Mandy (Arista ARISTA 1)	EX	5.00	45	SUSAN MAUGHAN, Bobby's Girl (Phillips 326544 BF)	EX	4.00	45	McGUINNESS FLINT, Malt And Barley Blues (Capitol CL 15682)	EX	4.00
45	BARRY MANILOW, Could It Be Magic? (PS, Arista ARISTA 229)	EX	4.00	45	SUSAN MAUGHAN, Hand A Handkerchief To Helen (Phillips 326562 BF)	EX	5.00	45	BARRY McGUIRE, Eve Of Destruction (RCA 1469)	EX	4.00
45	BARRY MANILOW, Bermuda Triangle / One Voice (Arista ARISTA 406 w Poster)	EX	4.00	45	SUSAN MAUGHAN, She's New To You (Phillips 326586 BF)	EX	5.00	45	BARRY McGUIRE, Walking My Cat Named Dog (RCA 1508)	EX	5.00
45	MANITOBA, Something In You (RCA 2016)	EX	4.00	45	SUSAN MAUGHAN, The Verdict Is Guilty (Phillips BF 1266)	M	6.00	45	McGUIRE SISTERS, Volare (Coral 45Q 72334, Tri)	EX	5.00
45	MANKIND, Dr. Who (Pinnacle PIN 71)	M	5.00	45	SUSAN MAUGHAN, Hey Lover (Phillips BF 1301)	EX	6.00	45	McGUIRE SISTERS, May You Always (Coral 45Q 72356, Tri)	EX	4.00
45	MANKIND, Chain Reaction (Pinnacle PIN 13)	EX	4.00	45	SUSAN MAUGHAN, Kiss Me Sailor (Phillips BF 1336)	EX	6.00	45	McGUIRE SISTERS, Lover's Lullaby (Coral 45Q 72387, Tri)	EX	4.00
45	MANKIND, Dark Star Angel (Ovation OVS 1216)	M	5.00	45	PAUL MAURIAT ORCHESTRA, Love Is Blue (Phillips BF 1637)	EX	4.00	45	KENNETH McKELLAR, My Love Is Like A Red, Red Rose (Decca F10655)	EX	4.00
45	JOHNNY MANN SINGERS, Instant Happy (Liberty LBF 15036)	EX	4.00	45	BRIAN MAY, Driven By You (PS, Parlophone R 6304)	M	6.00	45	KENNETH McKELLAR, Skye Boat Song (Decca F10901)	EX	5.00
45	JOHNNY MANN SINGERS, Up Up And Away (Liberty LIB 55972)	EX	4.00	45	BRIAN MAY, Too Much Love Will Kill You (PS, Parlophone R 6320)	M	6.00	45	KENNETH McKELLAR, The Tartan (Decca F11240)	EX	4.00
45	MANSELL CHORALE, Song Of Freedom (Cube BUG 88)	EX	4.00	45	SIMON MAY, The Summer Of My Life (Pye 7N 45627)	M	4.00	45	KENNETH McKELLAR, As Long As The Sun Shines (Decca F12341)	M	4.00
45	MANTOVANI, Lady Gondolier (Decca F10395, Tri)	M	5.00	45	SIMON MAY, L.A. Love Affair (Pye 7N 46003, Demo)	M	4.00	45	KENNETH McKELLAR, Waiting For Sheila (Decca F12625)	EX	4.00
45	MANTOVANI, The Orange Vendor (Decca F11216)	EX	4.00	45	SIMON MAY ORCHESTRA, Eastenders (BBC RESL 191)	M	4.00	45	SCOTT McKENZIE, San Francisco (CBS 2816)	M	4.00
45	MANUEL, The Honeymoon Song (Columbia DB 4323)	EX	4.00	45	JOHN MAYALL, Don't Waste My Time (Polydor 59351)	VG	4.00	45	ROD McKUEN, The Carols Of Christmas (Stateside SS2195)	M	4.00
45	MANUEL, Never On Sunday (Columbia DB 4515)	EX	4.00	45	CORKY MAYBERRY & THE JORDONAIRES, Whispering Grass (Warners K16425, Demo)	EX	5.00	45	CRAIG McLACHLAN, Mona (Picture Frame Pack, Epic 655784)	M	6.00
45	MANUEL, Rodrigo's Guitar Concerto (EMI 2383)	EX	4.00	45	BILL MAYNARD, Pheasant Pluckers Son (EMI 2257)	VG	4.00	45	MALCOLM McLAREN, Double Dutch (Charisma MALC 3)	EX	4.00
45	MARBLES, Only One Woman (Polydor 56272)	EX	5.00	45	MAZE, Colour Blind (Capitol CL 15922)	EX	4.00	45	DON McLEAN, American Pie (United Artists UP 35325)	EX	4.00
45	MARC AND MAMBAS, Black Heart (PS, Some Bizarre BZS 19)	EX	7.00	45	FRANKIE McBRIDE, Burning Bridges (Emerald MD 1086, Demo)	EX	5.00	45	DON McLEAN, Vincent (PS, United Artists UP 35359)	EX	4.00
45	MARCELS, Blue Moon (Pye 7N 25073)	EX	6.00	45	DAN McCAFFERTY, Out Of Time (Mountain TOP 1)	M	6.00	45	DON McLEAN, Dreidel (United Artists UP 35481)	EX	4.00
45	LITTLE PEGGY MARCH, Hello Heartache, Goodbye Love (RCA 1362)	EX	6.00	45	DAN McCAFFERTY, The Honky Tonk Downstairs (Mountain TOP 18)	M	5.00	45	DON McLEAN, Everyday (United Artists UP 35519)	EX	4.00
45	MARIETTA, You're Only Lonely (Polydor POSP 305)	EX	7.00	45	C.W. McCALL, Convoy (MGM 2006.560)	EX	4.00	45	DON McLEAN, Crying (PS, EMI 5051, Demo)	M	5.00
45	MARINO MARINI, Come Prima / Volare (Durium 16632)	EX	4.00	45	PAUL McCARTNEY / WINGS, Another Day (Apple R5889)	EX	5.00	45	DON McLEAN, Since I Don't Have You (PS, EMI 5094)	M	4.00
45	MARINO MARINI, I Could Have Danced All Night (Durium 16634)	EX	4.00	45	PAUL McCARTNEY / WINGS, Mary Had A Little Lamb (PS, Apple R5949)	EX	6.00	45	SANDY McLELLAND, Stay Clean Tonight (Action A 1000)	EX	5.00
45	MARINO MARINI, Lazzarella (Durium 16635)	EX	4.00	45	PAUL McCARTNEY / WINGS, Hi, Hi, Hi (Apple R5973)	EX	5.00	45	DOLLY McMAHON, Sweet Rathcoole (MajorMinor MM546)	EX	6.00
45	MARINO MARINI, Ciao Ciao Bambina (Piove) (Durium 16636)	M	4.00	45	PAUL McCARTNEY / WINGS, My Love (Apple R5985)	M	5.00	45	JOHN McNALLY, Mary In The Morning (CBS 4517, Demo)	M	7.00
45	MARINO MARINI, Romantica (Durium 16645)	M	4.00	45	PAUL McCARTNEY / WINGS, Live And Let Die (Apple R5987)	EX	5.00	45	SYLVIA McNEILL, Ugly Man (RCA 1922)	EX	5.00
45	MARINO MARINI, Abbracciami (Durium 16648)	EX	4.00	45	PAUL McCARTNEY / WINGS, Helen Wheels (Apple R5993)	EX	5.00	45	CLYDE McPHATTER, I Just Want To Love You (Mercury 71692, US issue)	EX	5.00
45	MARK IV, Ahh-Ooo-Gah (Mercury AMT 1025)	EX	5.00	45	PAUL McCARTNEY / WINGS, Jet (Apple R5996)	M	5.00	45	RALPH McTELL, Streets Of London (PS, Reprise K14380)	M	5.00
45	LOUISA MARK, All My Loving (Safari SF 1109)	EX	7.00	45	PAUL McCARTNEY / WINGS, Band On The Run (Apple R5997)	M	6.00	45	RALPH McTELL, Dreams Of You (Warners K16648)	EX	4.00
45	GUY MARKS, Loving You Has Made Me Bananas (ABC 4211)	M	5.00	45	PAUL McCARTNEY / WINGS, Junior's Farm (Apple R5999)	M	5.00	45	RALPH McTELL, England (PS, EMI 5315)	EX	5.00
45	GUY MARKS, This Is Forever (ABC 45.11099, US issue)	EX	5.00	45	PAUL McCARTNEY / WINGS, Listen To What The Man Said (PS, Capitol R6006)	EX	5.00	45	RALPH McTELL, Camilla The Camel (Alphabet Zoo) PS, Mays ING3)	M	5.00
45	MARLON, Let's Go To The Disco (Purple PUR 120)	M	7.00	45	PAUL McCARTNEY / WINGS, Letting Go (Capitol R6008)	EX	5.00	45	PAULETTE McWILLIAMS, Dancin' (Fantasy FTC 140)	EX	4.00
45	ROBERT MARLOW, I Just Want To Dance (Reset 7 REST 3, Pic Disc)	M	7.00	45	PAUL McCARTNEY / WINGS, Silly Love Songs (Parlophone R6014)	EX	4.00	45	MERLIN, (Let Me) Put My Spell On You (CBS 2146)	EX	4.00
45	MARMALADE, Wait For Me Mary-Anne (CBS 3708)	EX	7.00	45	PAUL McCARTNEY / WINGS, Soily (Parlophone R6017)	M	7.00	45	MAX MERRITT, A Little Easier (Arista 19)	EX	4.00
45	MARMALADE, Ob-La-Di Ob-La-Da (CBS 3892)	M	4.00	45	PAUL McCARTNEY / WINGS, Mull Of Kintyre (PS, Parlophone R6018)	M	3.00	45	MAX MERRITT, Whisper In My Ear (Arista 68)	EX	4.00
45	MARMALADE, Baby Make It Soon (CBS 4287)	M	5.00	45	PAUL McCARTNEY / WINGS, With A Little Luck (Parlophone R6019)	M	4.00	45	MERSEYBEATS, It's Love That Really Counts (Fontana TF 412)	M	10.00
45	MARMALADE, Butterfly (CBS 4615)	EX	4.00	45	PAUL McCARTNEY / WINGS, London Town (Parlophone R6021)	EX	4.00	45	MERSEYBEATS, I Think Of You (Fontana TF 431)	EX	4.00
45	MARMALADE, Lovin' Things (CBS 3412)	EX	4.00	45	PAUL McCARTNEY / WINGS, Goodnight Tonight (Parlophone R6023)	M	4.00	45	MERSEYBEATS, Don't Turn Around (Fontana TF 459)	M	4.00
45	MARMALADE, Reflections Of My Life (Decca F12982)	M	4.00	45	PAUL McCARTNEY / WINGS, Old Siam, Sir (Diecut PS, Parl. R6026)	M	6.00	45	MERSEYBEATS, Wishin' And Hopin' (Fontana TF 482)	EX	5.00
45	MARMALADE, Rainbow (Decca F13035)	M	4.00	45	PAUL McCARTNEY / WINGS, Getting Closer / Baby's Request (Parl. R6027)	EX	6.00	45	MERSEYBEATS, Sorrow (Fontana TF 694)	M	5.00
45	MARMALADE, My Little One (Decca F13135)	M	4.00	45	PAUL McCARTNEY / WINGS, Coming Up (PS, Parlophone R6035)	M	5.00	45	MERSEYBEATS, "This Is Merseybeat" (PS, Tudor CHEW 001)	EX	4.00
45	MARMALADE, Cousin Norman (Decca F13214)	M	4.00	45	PAUL McCARTNEY / WINGS, Waterfalls (PS, Parlophone R6037)	EX	6.00	45	MERTON PARKAS, You Need Wheels (PS, Beggars Banquet BEG22)	EX	5.00
45	MARMALADE, Back On The Road (Decca F13251)	EX	4.00	45	PAUL McCARTNEY / WINGS, Take It Away (PS, Parlophone R6056)	EX	4.00	45	METALLICA, Nothing Else Matters (PS, Vertigo METAL 10)	EX	5.00
45	MARMALADE, Radancer (Decca F13297)	EX	4.00	45	PAUL McCARTNEY / WINGS, Tug Of War (PS, Parlophone R6057)	EX	6.00	45	METERS, Doodle-Oop (Josie 45.1029, US issue)	EX	5.00
45	MARMALADE, Falling Apart At The Seams (Target TGT 105)	EX	4.00	45	PAUL McCARTNEY / WINGS, Pipes Of Peace (PS, Parlophone R6064)	EX	4.00	45	METROTONES, Tonight (Columbia 4.40420, US Promo)	EX	5.00
45	MICHAEL MARRA, Hooky's Little Eyes (Polydor POSP 158)	M	6.00	45	PAUL McCARTNEY / WINGS, Wonderful Christmastime (PS, Parl. R6029)	EX	4.00	45	MEXICANS, Alexander Higginbottom (Pye 7N 17613, Demo)	F	4.00
45	BETTY MARS, Come Comedie (Columbia DB 8879, Demo)	EX	5.00	45	PAUL McCARTNEY / WINGS, No More Lonely Nights (PS, Parl. R6080)	M	4.00	45	MEZZOFORTE, Midnight Sun (PS, Steinar STE 715)	M	4.00
45	PETER MARSH, Don't Be Foolish (Polydor 2059.251)	M	6.00	45	PAUL McCARTNEY / WINGS, We All Stand Together (Frog Chorus) (PS, Parl. R6086)	M	4.00	45	MIAMI (Feat. ROBERT MOORE), Party Freaks (Jayboy BOY 81)	M	5.00
45	STEVIE MARSH, If You Were The Only Boy In The World (Decca F11181)	EX	5.00	45	PAUL McCARTNEY / WINGS, Once Upon A Long Ago... (PS, Parl. R6170)	M	4.00	45	"MIAMI VICE", TV Theme By Jan Hammer (PS, MCA 1000)	M	4.00
45	MARSHALL, HAIN, Dancing In The City (Harvest HAR 5157)	M	4.00	45	PAUL McCARTNEY / WINGS, Press (Video Edit) (PS, Parlophone R6133)	M	10.00	45	FRANKLIN MICARE, I Can't Help Myself (PS, Private Stock PVT 159)	EX	5.00
45	MARSHALL, HAIN, Coming Home (Harvest HAR 5168)	M	5.00	45	PAUL McCARTNEY / WINGS, Only Love Remains (PS, Parlophone R6148)	M	6.00	45	MICE, A Song For Europe (PS, Charly CYS 1066)	M	5.00
45	LARRY MARSHALL, A Town Like Glasgow (Parlophone R4703)	EX	4.00	45	PAUL McCARTNEY / WINGS, This One (PS, Parlophone R6223)	M	7.00	45	MICHAEL, The Children's Song Of Peace (CBS 2851, Demo)	M	5.00
45	MARSIVUS, Suite For Lovers (Calendar DAY 116)	EX	5.00	45	PAUL McCARTNEY / WINGS, Birthday (PS, Parlophone R6271)	M	5.00	45	GEORGE MICHAEL, Careless Whisper (PS, Epic A4603)	M	4.00
45	LENA MARTELL, It's Another World (Decca F12955, Demo)	EX	5.00	45	PAUL McCARTNEY / WINGS, My Brave Face (PS, Parlophone R6213)	EX	5.00	45	GEORGE MICHAEL, A Different Corner (PS, Epic A7033)	M	4.00
45	LENA MARTELL, One Day At A Time (Pye 7N 46021)	EX	4.00	45	PAUL McCARTNEY / WINGS, Put It There (PS, Parlophone R6246)	EX	5.00	45	GEORGE MICHAEL, Father Figure (PS, Epic EMU 4)	EX	4.00
45	MARTHA & THE MUFFINS, Saigon (PS, DinDisc DIN 17)	M	5.00	45	PAUL McCARTNEY / WINGS, All My Trials (PS, Parlophone R6278)	M	5.00	45	GEORGE MICHAEL, One More Try (PS, Epic EMU 5)	M	4.00
45	MARTHA & THE MUFFINS, Echo Beach (DinDisc DIN 9)	M	4.00	45	PAUL McCARTNEY / WINGS, Figure Of Eight (PS, Parlophone R6235)	M	6.00	45	GEORGE MICHAEL, Faith (PS, Epic EMU 3)	EX	4.00
45	MARTIKA, I Feel The Earth Move (CBS 655294, PS with Poster)	M	5.00	45	PAUL McCARTNEY / WINGS, Hope Of Deliverance (PS, Parlophone R6330)	M	4.00	45	GEORGE MICHAEL, Kissing A Fool (PS, Epic EMU 7)	EX	4.00
45	DAVID MARTIN, I'm Just Mad About You Jean (DJM DJS 347)	M	5.00	45	PAUL McCARTNEY / WINGS, Spies Like Us (PS, Parl. R6118)	M	4.00	45	GEORGE MICHAEL, Praying For Time (PS, Epic GEO 1)	M	4.00
45	DEAN MARTIN, Return To Me (Capitol CL 14844)	M	5.00	45	PAUL McCARTNEY (With MICHAEL JACKSON), This Girl Is Mine (PS, Epic 2729)	EX	4.00	45	GEORGE MICHAEL, I Want Your Sex (PS, Epic LUST 1)	M	4.00
45	DEAN MARTIN, Volare (Capitol CL 14910)	EX	4.00	45	PAUL McCARTNEY (With STEVIE WONDER), Ebony & Ivory (PS, Parl. R6054)	M	4.00	45	GEORGE MICHAEL, Don't Let The Sun Go Down On Me (with ELTON JOHN) (Epic 657646)	EX	4.00
45	DEAN MARTIN, Once Upon A Time (Capitol CL 14943)	EX	4.00	45	PAUL McCARTNEY (With MICHAEL JACKSON), Say Say Say (PS, Parl. R6062)	M	4.00	45	MARILYN MICHAELS, Tell Tommy I Miss Him (RCA 1208)	EX	6.00
45	DEAN MARTIN, It Takes So Long (Capitol CL 14990)	EX	4.00	45	CHRIS McCLURE, Our Song Of Love (RCA 1849)	EX	6.00	45	KEITH MICHELL, I'll Give You The Earth (Spark SRL 1046)	EX	4.00
45	DEAN MARTIN, Just In Time (Capitol CL 15155)	EX	4.00	45	JIM McCLUSKY, Unchained Melody (Spark SRL 1145)	EX	5.00	45	KEITH MICHELL, Let's Walk By The Sea (Spark SRL 1053)	EX	4.00
45	DEAN MARTIN, How Sweet It Is (Capitol CL 15172)	M	4.00	45	MARILYN McCOO & BILLY DAVIS JR., You Don't Have To Be A Star (ABC 4147)	M	4.00	45	MICROBE, Groovy Baby (CBS 4158)	EX	5.00
45	DEAN MARTIN, Somebody Loves You (Capitol CL 15363)	EX	4.00	45	TOMMY McCOOK & THE AGROVATORS, Kojac (Vulcan VUL 1002)	EX	6.00	45	MIDDLE OF THE ROAD, Chirpy Chirpy Cheep Cheep (RCA 2047)	EX	4.00
45	DEAN MARTIN, Everybody Loves Somebody (Reprise R 20281)	M	4.00	45	FLYNN McCOOL, U.S. Thumbstyle (RCA 1956)	M	5.00	45	MIDDLE OF THE ROAD, Chirpy Chirpy Cheep Cheep (RCA 2602, Maxi-single)	M	5.00
45	DEAN MARTIN, Gentle on My Mind (Reprise RS 23343)	EX	4.00	45	CHARLIE McCOY, Silver Threads & Golden Needles (Monument MNT 2380, Demo)	M	5.00	45	MIDDLE OF THE ROAD, Tweedle Dee Tweedle Dum (RCA 2110)	EX	4.00
45	DEAN MARTIN, Little Ole Wine Drinker Me (Reprise K14003)	EX	4.00	45	CHARLIE McCOY, Stone Fox Chase (Monument MNT 5103, Demo)	VG	5.00	45	MIDDLE OF THE ROAD, Soley Soley (RCA 2151)	M	4.00
45	DUSTY MARTIN, You And Saturday Morning (Soundtrack Records, US Demo)	M	5.00	45	VAN McCOY, My Favourite Fantasy (MCA 370)	EX	5.00	45	MIDDLE OF THE ROAD, Samson And Delilah (RCA 2237)	M	4.00
45	JUAN MARTIN, Out Of Town (EMI 2563, Demo) (Col. DB 4388)	EX	5.00	45	McCOYS, Hang On Sloopy (Immediate IM001)	EX	6.00	45	BETTE MIDLER, Friends (Atlantic K10369)	EX	4.00
45	WINK MARTINDALE, Deck Of Cards (London HLD 8962)	M	4.00	45	McCOYS, Don't Worry Mother (Bang B532, US issue)	EX	5.00	45	MIDNIGHT OIL, Beds Are Burning (PS, CBS OIL 3)	EX	4.00
45	AL MARTINO, Sound Advice (Capitol CL 14550)	M	5.00	45	JIMMY McCRACKLIN, The Walk (PS, Redz 7100, Chess, Rare)	M					

45	JOHN MILES, The Right To Sing (PS, EMI 5386)	M	4.00	45	MOMENTS, Dolly My Love (All Platinum 6146.306)	EX	6.00	45	MOTT THE HOOPLE, Roll Away The Stone (CBS 1895)	M	4.00
45	MILK 'N' COOKIES, Little, Lost And Innocent (Island WIP 6222)	G	5.00	45	MOMENTS, Nine Times (All Platinum 6146.313)	EX	4.00	45	MOTT THE HOOPLE, All The Way From Memphis (CBS 1764)	M	4.00
45	MILK AND HONEY, Hallelujah (Polydor 2001.870)	M	4.00	45	MOMENTS, Jack In The Box (All Platinum 6146.318)	M	4.00	45	MOTT THE HOOPLE, The Golden Age Of Rock And Roll (CBS 2177, Demo)	M	5.00
45	BETTY MILLER, Jack O'Diamonds (Top Rank JAR 127)	EX	6.00	45	THELONIOUS MONK, Hackensack (CBS AAG 172)	VG	4.00	45	MOTT THE HOOPLE, Foxy Foxy (CBS 2439, Demo)	EX	5.00
45	BOB MILLER & THE MILLERMEN, Little Dipper (Fontana H192)	VG	4.00	45	MONKEES, I'm A Believer (RCA 1560)	M	4.00	45	MOTT THE HOOPLE, Saturday Gig (CBS 2754)	EX	4.00
45	CHUCK MILLER, The Auctioneer (Mercury AMT 1026)	EX	8.00	45	MONKEES, A Little Bit Me, A Little Bit You (RCA 1580)	M	4.00	45	VALERIE MOUNTAIN, Go It Alone (Columbia DB 4660)	EX	4.00
45	FRANKIE MILLER, Little Angel (Chrysalis CHS 2049)	M	5.00	45	MONKEES, Pleasant Valley Sunday (RCA 1620)	M	5.00	45	NANA MOUSKOURI, My Colouring Book (Fontana 261351 TF)	EX	5.00
45	FRANKIE MILLER, Be Good To Yourself (Chrysalis CHS 2147)	EX	4.00	45	MONKEES, Alternate Title (RCA 1604)	M	4.00	45	NANA MOUSKOURI, Only Love TV Theme (PS, Carrere CAR 376)	M	4.00
45	FRANKIE MILLER, Stubborn Kind Of Fellow (Chrysalis CHS 2221, Blue vinyl)	EX	5.00	45	MONKEES, Last Train To Clarksville (RCA 1547)	EX	5.00	45	MOUTH & MACNEAL, How Do You Do? (Decca FR 13267)	M	4.00
45	FRANKIE MILLER, Darlin' (Chrysalis CHS 2255)	M	4.00	45	MONKEES, Daydream Believer (RCA 1645)	M	4.00	45	MOUTH & MACNEAL, I See A Star (Decca FR 13504)	EX	4.00
45	FRANKIE MILLER, When I'm Away From You (Chrysalis CHS 2276)	EX	4.00	45	MONKEES, Valleri (RCA 1673)	EX	5.00	45	MOVE, Night Of Fear (Deram DM 109)	EX	5.00
45	GARY MILLER, Dream Harbour (Pye 7N 15338)	EX	4.00	45	MONKEES, D.W. Washburn (RCA 1706)	VG	5.00	45	MOVE, I Can Hear The Grass Grow (Deram DM 117)	EX	5.00
45	GARY MILLER, There Goes That Song Again (Pye 7N 15404)	EX	4.00	45	"MONKEY", BBC TV Series Theme (BBC RESL 66, Cult)	M	5.00	45	MOVE, Flowers In The Rain (Regal Zonophone RZ 3001)	M	4.00
45	GARY MILLER, If You Were The Only Girl In The World (Pye 7N 15425)	M	4.00	45	MONKS, Nice Legs Shame About Her Face (Carrere CAR 104)	M	4.00	45	MOVE, Fire Brigade (Regal Zonophone RZ 3005)	EX	4.00
45	GARY MILLER, If I Had My Way (Pye 7N 15452)	M	4.00	45	MONOGRAPHS, Crystal (Parlophone R4545)	F	4.00	45	MOVE, Blackberry Way (Regal Zonophone RZ 3015)	EX	4.00
45	GARY MILLER, Mr Lonely (Pye 7N 15474)	M	4.00	45	TONY MONOPOLY, You Can Do It Better With Me (Buk BUK 3008)	EX	4.00	45	MOVE, Move, Move (Regal Zonophone RZ 3021)	EX	4.00
45	GARY MILLER, I've Heard That Song Before (Pye 7N 15497)	M	4.00	45	TONY MONOPOLY, After The Lovin' (Phillips 6006.581)	M	4.00	45	MOVE, Brontosaurus (Regal Zonophone RZ 3026)	EX	4.00
45	GLENN MILLER SIX, You Say The Sweetest Things, Baby (Top Rank JAR 114)	EX	5.00	45	GERRY MONROE, Sally (Chapter 1 CH 122)	EX	4.00	45	MOVE, When Alice Comes Back To The Farm (Fly BUG 2)	VG	4.00
45	GLENN MILLER ORCH., Moonlight Serenade (RCA Maxi 2124)	EX	4.00	45	GERRY MONROE, Cry (Chapter 1 CH 128)	EX	4.00	45	MOVE, Tonight (Harvest HAR 5038)	M	4.00
45	MARGIE MILLER, Rock & Roll Waltz (Route RT17)	EX	5.00	45	GERRY MONROE, I'll Be With You In Apple Blossom Time (Chapter 1 CH 132)	M	4.00	45	MOVE, Chinatown (Harvest HAR 5043)	EX	4.00
45	NED MILLER, Dark Moon (Capitol CL 15301)	EX	6.00	45	GERRY MONROE, It's A Sin To Tell A Lie (Chapter 1 CH 144)	EX	4.00	45	MOVE, California Man (Harvest HAR 5050)	EX	4.00
45	NED MILLER, From A Jack To A King (London HL 9658)	EX	4.00	45	GERRY MONROE, Girl Of My Dreams (Chapter 1 CH 159)	EX	4.00	45	MOVIES, Have Another Body (Gem GEMS 29)	EX	4.00
45	NED MILLER, Do What You Do Well (London HL 9937)	EX	4.00	45	GERRY MONROE, Goodbye, Bobby Boy (Chapter 1 SCH 187)	EX	4.00	45	ALISON MOYET, Love Resurrection (PS, CBS A4497)	M	5.00
45	ROGER MILLER, King Of The Road (Phillips BF 1397)	M	4.00	45	MATT MONRO, Portrait Of My Love (Parlophone R 4714)	EX	4.00	45	ALISON MOYET, Invisible (PS, CBS A4930)	M	5.00
45	ROGER MILLER, Engine, Engine No. 9 (Phillips BF 1416)	M	4.00	45	MATT MONRO, My Kind Of Girl (Parlophone R 4755)	EX	4.00	45	JACK MOZELLE, The Lonely Trumpet (EMI 2482)	EX	4.00
45	ROGER MILLER, Kansas City Star (Phillips BF 1437)	EX	4.00	45	MATT MONRO, Why Not Now (Parlophone R 4775)	EX	4.00	45	M PEOPLE, Search For The Hero (DC 21287967 JB, Jukebox copy)	EX	5.00
45	ROGER MILLER, England Swings (Phillips BF 1456)	EX	4.00	45	MATT MONRO, Gonna Build A Mountain (Parlophone R 4819)	EX	4.00	45	M PEOPLE, Love Rendezvous (DC 2131928 JB, Jukebox copy)	EX	5.00
45	ROGER MILLER, My Uncle Used To Love Me But She Died (Phillips BF 1516)	EX	4.00	45	MATT MONRO, Softly As I Leave You (Parlophone R 4868)	M	4.00	45	M PEOPLE, Colour My Life (PS, DC PB 45241)	M	4.00
45	ROGER MILLER, Open Up Your Heart (Columbia 4.45873, US DJ copy)	EX	5.00	45	MATT MONRO, My Love And Devotion (Parlophone R 4954)	EX	4.00	45	M PEOPLE, Slight For Sore Eyes (PS, DC 74321245477)	M	4.00
45	ROGER MILLER, Our Love (CBS 2904, Demo)	EX	5.00	45	MATT MONRO, One Day (Parlophone R 4995)	EX	4.00	45	M PEOPLE, Don't Look Any Further (PS, DC 7432177117)	EX	4.00
45	STEVE MILLER BAND, Little Girl (Capitol CL 15618)	M	7.00	45	MATT MONRO, From Russia With Love (Parlophone R 5068)	EX	4.00	45	M PEOPLE, One Night In Heaven (PS, DC 7432151857)	EX	4.00
45	STEVE MILLER BAND, Living In The USA (Capitol CL 15786, Demo)	EX	5.00	45	MATT MONRO, I Love The Little Things (Parlophone R 5103)	EX	4.00	45	M PEOPLE, Renaissance (PS, DC 7432119413)	M	4.00
45	STEVE MILLER BAND, The Joker (PS, Capitol CL 583)	M	4.00	45	MATT MONRO, Somewhere (Parlophone R 5150)	EX	4.00	45	MR BIG, Romeo (EMI 2567)	EX	4.00
45	STEVE MILLER BAND, Heart Like A Wheel (PS, Mercury STEVE 1)	M	4.00	45	MATT MONRO, Walk Away (Parlophone R 5171)	EX	4.00	45	MR BIG, Feel Like Calling Home (EMI 2610)	EX	4.00
45	STEVE MILLER BAND, Abracadabra (PS, Mercury STEVE 3)	M	4.00	45	MATT MONRO, Without You (Parlophone R 5251)	EX	4.00	45	MR BIG, Eee I'm All Right (Epic EPC 2464)	M	4.00
45	STEVE MILLER BAND, Shangri-La (PS, Mercury STEVE 7)	EX	4.00	45	MATT MONRO, Yesterday (Parlophone R 5348)	M	4.00	45	MR BIG, Christmas With Dicken (Epic EPC 2823)	EX	4.00
45	MILLICAN & NESBITT, Vaya Con Dios (Pye 7N 45310)	M	4.00	45	MATT MONRO, Beyond The Hill (Parlophone R 5397)	EX	5.00	45	MR BIG, To Be With You (PS, WEA A7514)	M	4.00
45	MILLIE, My Boy Lollipop (Island PWIP 6574, Pic Disc)	M	7.00	45	MATT MONRO, Born Free (Capitol CL 15436)	EX	4.00	45	MR. WALKIE TALKIE, Be My Boogie Woogie Baby (Polydor 2058.914)	EX	4.00
45	MILLIE, My Boy Lollipop (Phillips TF 449)	EX	4.00	45	MATT MONRO, Honey On The Vine (Capitol CL 15448)	EX	5.00	45	MTUME, Juicy Fruit (Epic A3424)	EX	4.00
45	MILLS BROTHERS, Opus No. 1 (MCA 235, Demo)	EX	4.00	45	MATT MONRO, Where In The World (Capitol CL 15496)	M	5.00	45	MUD, Crazy (RAK 146)	EX	3.00
45	DAVE MILLS, Love Is A Beautiful Song (Storm PD 9648)	EX	5.00	45	MATT MONRO, The Impossible Dream (Capitol CL 15573)	EX	4.00	45	MUD, Hypnosis (RAK 152)	EX	3.00
45	GARRY MILLS, Running Bear (Top Rank JAR 301)	EX	5.00	45	MATT MONRO, And You Smiled (EMI 2091)	EX	4.00	45	MUD, Dynamite (RAK 159)	EX	3.00
45	GARRY MILLS, Look For A Star (Top Rank JAR 336)	EX	6.00	45	MATT MONRO, All The Wishing In The World (EMI 2329, Demo)	EX	4.00	45	MUD, Tiger Feet (RAK 166)	EX	3.00
45	GARRY MILLS, Comin' Down With Love (Top Rank JAR 393)	VG	5.00	45	MATT MONRO, You Bring Out The Best In Me (PS, Columbia DB 9097)	VG	4.00	45	MUD, The Cat Crept In (RAK 170)	EX	3.00
45	GARRY MILLS, Top Teen Baby (PS, Top Rank JAR 500)	EX	6.00	45	MONSOON, "Shakti" (Master Room, one-sided acetate, handwritten)	EX	10.00	45	MUD, Rocket (RAK 178)	EX	3.00
45	GARRY MILLS, I'll Step Down (Decca F11358)	F	4.00	45	MONSOON, Ever So Lonely (Indipop Music CORP 2)	EX	4.00	45	MUD, Lonely This Christmas (PS, RAK 187)	M	4.00
45	GARRY MILLS, Bless You (Decca F11383)	F	4.00	45	GIL MONTANA, I Can't Live In The Dark Any More (Pye 7N 45480)	M	5.00	45	MUD, The Secrets That You Keep (PS, RAK 194)	M	4.00
45	FRANK MILLS, Music Box Dancer (Polydor 2121.370)	EX	4.00	45	HUGO MONTENEGRO, The Good, The Bad And The Ugly (RCA 1727)	EX	4.00	45	MUD, Oh Boy (RAK 201)	M	3.00
45	HAYLEY MILLS, Let's Get Together (Decca F21396)	EX	4.00	45	HUGO MONTENEGRO, Hang 'Em High (RCA 1771)	EX	5.00	45	MUD, Moonshine Sally (RAK 208)	EX	3.00
45	MRS MILLS, Bobbikins (Parlophone R4863)	EX	4.00	45	CHRIS MONTEZ, Call Me (Pye 7N 25348)	EX	7.00	45	MUD, One Night (RAK 213)	EX	3.00
45	STEPHANIE MILLS, Never Knew Love Like This Before (20th Century TC2460)	M	4.00	45	CHRIS MONTEZ, Come On, Let's Go (CBS 1291)	EX	5.00	45	MUD, L'L' Lucy (Private Stock PVT 41, Demo)	M	4.00
45	RONNIE MILSAP, I Wouldn't Have Missed It For The World (RCA 168)	M	4.00	45	MONTY PYTHON, Always Look On The Bright Side Of Life (PS, Virgin PYTH 1)	EX	6.00	45	MUD, Show Me You're A Woman (Private Stock PVT 45)	M	3.00
45	GARNET MIMS, What It Is (Arista 109)	EX	5.00	45	MOODY BLUES, Go Now (Decca F12022)	EX	4.00	45	MUD, Shake It Down (PS, Private Stock PVT 65)	EX	3.00
45	MINDBENDERS, A Groovy Kind Of Love (Fontana TF644)	M	4.00	45	MOODY BLUES, Steppin' In A Slide Zone (Decca F13790)	EX	4.00	45	MUD, Lean On Me (Private Stock PVT 85)	M	3.00
45	LIZA MINELLI, I Believe In Music (CBS 1711)	EX	4.00	45	MOODY BLUES, Driftwood (Decca F13809)	EX	5.00	45	MUD, Beating Round The Bush (Private Stock PVT 113, Promo)	EX	5.00
45	LIZA MINELLI, More Than I Like You (CBS 2148, Demo)	M	4.00	45	MOODY BLUES, Nights In White Satin (Deram DM 161)	EX	4.00	45	MUD, Slow Talking Boy (RCA PB 5024, Demo)	M	6.00
45	MARCELLO MINERBI, Zorba's Dance (PS, Durium 54001)	M	5.00	45	MOODY BLUES, I'm Just A Singer IN A Rock 'n' Roll Band (Threshold TH 13)	EX	4.00	45	MUD, Just Try (A Little Tenderness) (RCA PB 5042)	M	4.00
45	MINK DEVILLE, Spanish Stroll (Capitol CLX 103)	EX	4.00	45	MOODY BLUES, Blue World (PS, Threshold TH 30)	EX	5.00	45	MUD, Why Do Fools Fall In Love (RCA PB 5129)	EX	3.00
45	KYLIE MINOGUE, Where Is The Feeling (Decon 21293617, Jukebox issue)	EX	7.00	45	MOONE BROTHERS, Right Number, Wrong Reply (Target TGT 106, Demo)	EX	5.00	45	MUDLARKS, Lollipop (Columbia DB 4099, Purple)	EX	5.00
45	KYLIE MINOGUE, "Better Than Today" (Bills & Hurr Remix) (Picture Disc)	EX	8.00	45	ART MOONEY ORCHESTRA, Giants (MGM 943)	VG	6.00	45	MUDLARKS, Book Of Love (Columbia DB 4133, Purple)	EX	5.00
45	KYLIE MINOGUE, Give Me Just A Little More Time (PS, PWL 212)	M	4.00	45	MOONGLOWS, Secret Love (Lost-Nite LN 294, US issue)	EX	5.00	45	MUDLARKS, There's Never Been A Night (Columbia DB 4190)	EX	4.00
45	KYLIE MINOGUE, Wouldn't Change A Thing (PS, PWL 42)	M	4.00	45	MOONGLOWS, Sincerely (RCA 74.0759, US issue)	EX	5.00	45	MUDLARKS, The Love Game (Columbia DB 4250)	EX	4.00
45	KYLIE MINOGUE, Je Ne Sais Pas Pourquoi (PS, PWL 21)	M	4.00	45	MOONRIDER, Having Someone (Anchor ANC 1009)	EX	5.00	45	MUDLARKS, Move Two Mountains (Columbia DB 4513)	EX	4.00
45	KYLIE MINOGUE, Step Back In Time (PS, PWL 64)	M	4.00	45	DUDLEY MOORE TRIO, Not Only But Also (Decca F12158)	EX	4.00	45	IDRIS MUHAMMED, Foxhunting' (Fantasy FTC 181, Demo)	M	6.00
45	KYLIE MINOGUE, What Do I Have To Do (PS, PWL 72)	EX	4.00	45	GARY MOORE, Parisienne Walkways (MCA 419)	M	4.00	45	MARIA MULDAUR, Midnight At The Oasis (Reprise K14331)	M	5.00
45	KYLIE MINOGUE, Hand On Your Heart (PS, PWL 35)	M	4.00	45	MELBA MOORE, This Is It (Buddah BDS 443)	EX	4.00	45	MARIA MULDAUR, Gringo En Mexico (Reprise K14392)	M	4.00
45	KYLIE MINOGUE, Shocked (PS, PWL 81)	EX	4.00	45	MERRILL E. MOORE, House Of Blue Lights (Bulldog BD 20)	EX	6.00	45	MARIA MULDAUR, Sweet Harmony (Reprise K14425)	M	4.00
45	KYLIE MINOGUE, I Should Be So Lucky (PS, PWL 8)	M	4.00	45	MISTY MOORE, Wherefore And Why (RAZZ 036, US issue)	M	5.00	45	MARIA MULDAUR, Birds Fly South (Reprise K17471)	M	4.00
45	KYLIE MINOGUE, Better The Devil You Know (PS, PWL 56)	M	4.00	45	TIM MOORE, A Fool Like You (Mooncrest MOON 41)	EX	8.00	45	MARIA MULDAUR, Tenderness (Polydor POSP 259)	M	4.00
45	KYLIE MINOGUE, Got To Be Certain (PS, PWL 12)	M	4.00	45	MORE, Trickster (Atlantic K11744)	EX	6.00	45	MULLIGAN, Stone Age Man / The Fuze (MCPS LUNS 745)	M	4.00
45	KYLIE MINOGUE, The Locomotion (PS, PWL 14)	M	4.00	45	MORECAMBE AND WISE, A-Wassailing (HMV POP 1373, nm)	EX	4.00	45	MUNGO JERRY, In The Summertime (PS, Dawn DNX 2502)	M	5.00
45	KYLIE MINOGUE, Never Too Late (PS, PWL 45)	EX	4.00	45	MORECAMBE AND WISE, Now That You're Here (HMV POP 1518, Demo)	M	6.00	45	MUNGO JERRY, Alright, Alright, Alright (Dawn DNS 1037)	M	4.00
45	KYLIE MINOGUE, Tears On My Pillow (PS, PWL 47)	EX	4.00	45	MORGAN JAMES DUO, Sweet Pussycat (Phillips BF 1462)	EX	6.00	45	MUNGO JERRY, Wild Love (Dawn DNS 1051)	M	4.00
45	KYLIE MINOGUE, Word Is Out (PS, PWL 204)	M	4.00	45	GEORGE MORGAN, I Just Want You To Know (4 Star 5.1034, US issue)	M	5.00	45	MUNGO JERRY, Long Legged Woman Dressed In Black (Dawn DNS 1061)	EX	4.00
45	KYLIE MINOGUE, What Kind Of Fool (PS, PWL 241)	EX	4.00	45	JANE MORGAN, The Day The Rains Came (London HLR 8751)	EX	4.00	45	MUNGO JERRY, Baby Jump (PS, Dawn DNX 2505)	EX	4.00
45	KYLIE MINOGUE (with KEITH WASHINGTON), If You Were With Me Now (PS, PWL 208)	M	4.00	45	JANE MORGAN, If Only I Could Live My Life Again (London HLR 8810)	EX	4.00	45	MUNGO JERRY, You Don't Have To Be In The Army (PS, Dawn DNX 2513)	EX	4.00
45	KYLIE MINOGUE (with JASON DONOVAN), Especially For You (PS, PWL 24)	EX	4.00	45	JANE MORGAN, With Open Arms (London HLR 8925)	EX	4.00	45	MUNGO JERRY, Open Up (PS, Dawn DNX 2514)	EX	5.00
45	KYLIE MINOGUE, Come Into My World (Parlophone RDJ 6590)	EX	6.00	45	JANE MORGAN, Romantica (London HLR 9120)	EX	4.00	45	MUNGO JERRY, Lady Rose (PS, Orig. Dawn DNX 2510)	EX	7.00
45	DANNY MIRROR, I Remember Elvis (Tribute) (Stone SON 2121)	M	4.00	45	JANE MORGAN, This Is My World Without You (HMV POP 1608)	EX	7.00	45	MUNGO JERRY, Hello Nadine (Polydor 2058.654)	EX	4.00
45	MISSION, Severina (PS, Phono MYTH 3)	M	5.00	45	JANE MORGAN, The Three Bells (Jimmy Brown Song) (Columbia DB 8177, Demo)	EX	5.00	45	MUNGO JERRY, Don't Let Go (Polydor 2058.759)	EX	4.00
45	MISTACHARGE, Show Me (What Your Made Of) (Target TGT 112)	EX	5.00	45	JAYE. P. MORGAN, Somebody Loses, Somebody Wins (MGM 1039)	EX	5.00	45	MUNGO JERRY, Heavy Foot Stomp (Polydor 2058.868)	EX	6.00
45	MISTURA, The Flasher (Route RT 30)	EX	4.00	45	TIM MORGON, Take A Look Around (MCA 1173)	EX	6.00	45	MUNGO JERRY, We're OK (Polydor 2058.947)	M	4.00
45	MISTER MURRAY, I Drink To Your Memory (Fontana TF 674)	EX	4.00	45	GIORGIO MORODER, Night Drive (Polydor POSP 134)	M	7.00	45	MUNICH MACHINE, Get On The Funk Train (Hansa OASIS 2)	M	4.00
45	MISTY, Magic Spell (Polydor 2058.909)	M	4.00	45	GIORGIO MORODER, Chase (Casablanca CAN 144, Promo)	M	5.00	45	HAL MUNRO, You Always Hurt The One You Love (Embassy WB458)	EX	4.00
45	CHRISTINA MITCHELL, I Fall In Love With You Every Day (Pye 7N 15504)	VG	4.00	45	ENNIO MORRICONE, Chi Mai (BBC RESL 92)	M	4.00	45	JERRY MURAD'S HARMONICATS, Cherry Pink (Phillips PB 1105)	M	5.00
45	GUY MITCHELL, The Same Old Me (Phillips PB 998)	M	5.00	45	ENNIO MORRICONE, For a few Dollars More (RCA 1634)	EX	5.00	45	JERRY MURAD'S HARMONICATS, Theme From Hippodrome (Phillips PB 1139)	EX	4.00
45	GUY MITCHELL, Heartaches By The Number (Phillips PB 964)	EX	4.00	45	VAN MORRISON, Scandinavia (PS, Mercury MER 110)	M	5.00	45	MARK MURPHY, Send For Me (Capitol CL 15117, Demo)	M	6.00
45	GUY MITCHELL, In The Middle Of A Dark, Dark Night (Columbia 4.40940, US issue)	F	4.00	45	MORRISSEY, "Suedehead" (PS, HMV POP 1618)	M	5.00	45	WALTER MURPHY, A Fifth Of Beethoven (Private Stock PVT 59)	EX	4.00

45	MEN, She Works In A Woman's Way (Decca F13083)	EX	5.00
45	METEORS, It's You Only You (EMI 2987, Demo)	M	8.00
45	JOHN MILES, One Minute Every Hour (Orange OAS 213)	EX	5.00
45	JODY MILLER, Queen Of The House (Capitol CL 15393)	M	6.00
45	SPIKE MILLIGAN, Girl On A Pony (Warners K16240, Demo)	M	6.00
45	GARRY MILLS, Treasure Island (Decca F11415)	EX	10.00
45	GUY MITCHELL, Just Wish You'd Maybe Change Your Mind (London HLB 10234, Demo)	M	10.00
45	MOMENT OF TRUTH, Helplessly (Pye 7N 25679)	EX	5.00
45	GERRY MONROE, Reconsider Me (VC Music VC 1010)	M	5.00
45	CHRIS MONTEZ, Let's Dance (London HLU 9596)	EX	4.00
45	CHRIS MONTEZ, Some Kinda Fun (London HLU 9650)	EX	4.00
45	CHRIS MONTEZ, The More I See You (Pye 7N 25369)	EX	4.00
45	CHRIS MONTEZ, Loco Porti (Crazy For You) (Paramount PARA 3020, Demo)	M	5.00
45	MONTY PYTHON, Tiny Black Round Thing (Flexi-Disc 501259)	EX	5.00
45	MOODY BLUES, Question (Threshold TH4)	EX	4.00
45	KEN MORRIS, Copper King (HMV POP 647)	EX	5.00
45	MOVE, Wild Tiger Woman (Regal Zono RZ 3012)	VG	5.00
45	MUD, Jumping Jehosaphat (Phillips 6006.022)	EX	12.00

CONCERT MEMORABILIA

Write to: MIKE SMITH, 32 MONTACUTE WAY, MERLEY, WIMBORNE, DORSET, BH21 1TZ. Tel: 01202 888278. Mob: 07525781175. Email: mjsajs@sky.com

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BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

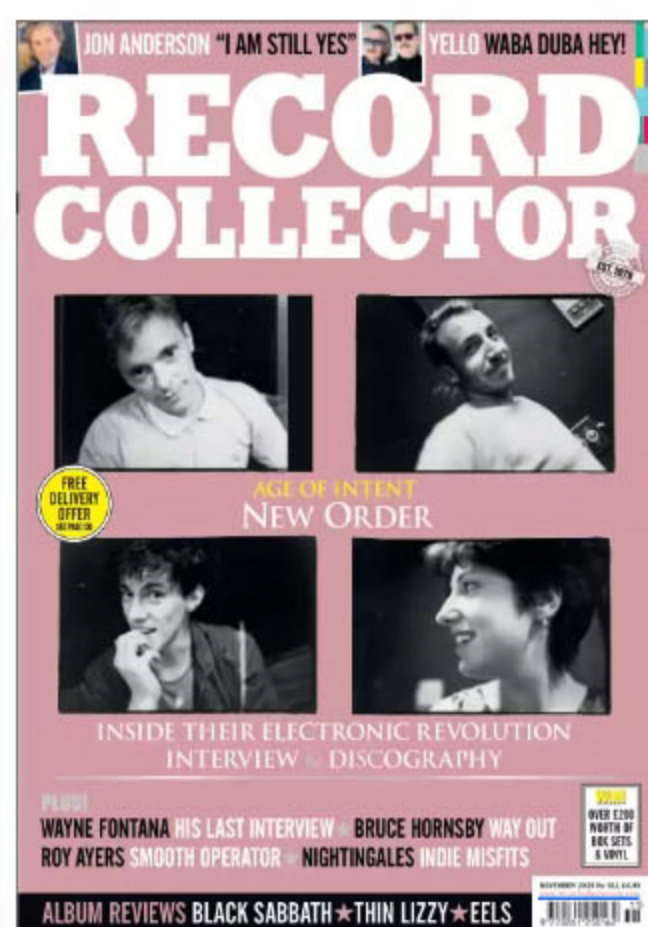
CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
4	3.25	2	1.25	-	-	-
3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

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Alan's Record & CD Shop – 'Diggers paradise! Over 18,000 quality used 7" /12" LPs/CDs. Specialising in Reggae, Soul, Jazz, Rock, Hip Hop, Dance. Open Tuesday to Sunday from 11:30am, Wednesdays by appointment only. Independent and stubbornly individual.' **218 High Road, East Finchley, London N2 9AY.** Tel: 0208 883 0234. alanrecordman@tiscali.co.uk

Ben's Collectors Records – 'Celebrating 26 years & still going strong & organiser of the monthly Guildford Record Fair at the Guildhall.' **5 Tunsgate, Guildford, Surrey GU1 3QT.** Tel: 01483 301165. bendamton@aol.com www.benscollectorsrecords.com

Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/ hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW.** Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Courthouse Records – 'We are a family-run shop in the heart of Hastings Old Town. We sell all genres of preloved vinyl at affordable prices.' **Courthouse Street Mews, Hastings, TN34 3AU** Tel: 07801 481 358 & E-mail: courthouserecordshop@gmail.com

Cruisin' Records – 'Open Monday to Saturday 9am–6pm. Established for over 25 years, we stock back catalogue CDs of all genres. Specialising in 50s/60s, Rock'n'Roll and Prog & music and film DVDs. We buy and sell vinyl, CDs & DVDs.' **132 High Street, Welling, Kent DA16 1TJ.** Tel: 0208 304 5853. john@cruisin-records.fsnet.co.uk

Electric Palace Records – 'Situated in the heart of Tenterden, our store is designed around providing our customers with an engaging, unique experience. We love great music and embrace everyone's individual preferences.' **1 The Fairings, Tenterden, Kent, TN30 6QU.** Tel: 07775562447 Email: epntenterden@gmail.com

Grammar School Records – We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1,000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG.** Tel: 01243 771744.

Merlin Records – 'POP, ROCK, SOUL, BLUES, JAZZ, PROGRESSIVE, REGGAE, PSYCHEDELIC. **857 Green Lanes N21 2RX.** Tel: 0208 364 2380.

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton. FREE CARRIER BAG! with all purchases.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489.

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and secondhand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **141 Seaside, Eastbourne, East Sussex BN22 7NN.** Tel: 01323 730037. sumer110@hotmail.com



On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LP's at competitive prices. On vinyl & CD thousands of 7" from 50's – 80's.' **161 Dawes Road, Fulham, London SW6 7EE.** Tel: 0207 385 6593. vinylphonic@googlemail.com www.onbroadway161.com

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER.** Tel: 01273 818170. music@rarekindrecords.co.uk www.rarekindrecords.co.uk

Rock Bottom Records – 'Rock Bottom Records – 34 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/ singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY.** Tel: 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com www.secondscene.co.uk

Shaks' Stax of Wax - Stocking all genres of used LPs, 12", 7", CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm. **54 Old London Road, Kingston Upon Thames, Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shaksstaxofwax.com.

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

The Little Record Shop – Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000's LPs & 45s. Rare records too. 95% Second hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop. **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and secondhand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJ's & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT.** Tel: 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

Vinyl Collectors & Sellers – 'Mail order since 1999, we have a quality selection of vinyl & memorabilia within Beulah's large vintage store, pop in for a browse, coffee & cake. Open 10-4 7 days a week.' **Vinyl Collectors and Sellers, Unit 11, Cross Keys Arcade, Queen Street, Salisbury, Wiltshire SP1 1EY** Tel: 07872105502. paul@vinylcollectorsandsellers.com www.vinylcollectorsandsellers.co.uk

SOUTH WEST

Phoenix Sound – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567. www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

The Vault – 'New town and new shop, the vault continues to grow. Wide range of all genres, new and secondhand vinyl. Open 7 days a week.' **1 Castle Street, Christchurch, Dorset BH23 1DP.** Tel: 01202 482134. www.thevaultchristchurch.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **Unit 1, St Nicholas Market, Bristol BS1 1HQ.** Tel: 0117 9290524. info@wantedrecords.co.uk www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, psych, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **18 Guildhall Street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

Bob's Records – 'New independent record shop, Friendly atmosphere. Large range of vinyl at the right price. Open Monday to Saturday 10 till 5; Sunday 10 till 4; Evening appointments.' **16 Broad Street, Whittlesey, Peterborough PE7 1HA.** Tel: 07802 354220

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Oldies Unlimited – 'Bang in the centre of Wolverhampton – Rare Vinyl – New and used LPs & 7" – RSD – Rock/Metal/Prog/Indie – 60s/70s/80s/90s + Northern Soul specialist – open 7 days a week from 10am – we buy collections and will visit anywhere!' Tel: 01902 313668. oldiesunlimited@btinternet.co

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **26 St.Michaels Road, Northampton NN1 3JU.** Tel: 07974885450. alex@spiralarchive.com ebay-stores.ebay.co.uk/spiralarchiverecords

Vinyl Lounge – 'North Notts independent record shop selling new and second hand vinyl, plus CDs, accessories, Northern Soul 7", RSD and illy coffee/snacks. We buy your vinyl too.' **4 Regent St, Mansfield, Nottinghamshire NG18 1SS.** Tel: 01623 427291. vinylounge.mansfield@gmail.com

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@euroltemail.net, www.derricksmusic.co.uk

Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.** Tel: 01248 372407/07887535945.

VOD Music – ‘Opened February 2009 by Record Fair Organisers ‘VOD Music’. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm’ **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Astonishing Sounds – ‘Established 1986, selling LPs, CDs, 7/12”, EPs, Rock, Punk, Reggae, Hip Hop, Drum & Bass, Soul, Funk. Specialist in dance, new and retro.’ **3 Hall Street, Burnley, Lancashire BB11 1QJ.** Tel: 01282 455339. astonishing.sounds@googlemail.com

Better Daze – ‘Original vinyl-only record shop in the Yorkshire Dales. Thousands of LPs and singles from 50s to 90s, with collections arriving each week. Plus Juke Box hire and a selection of Juke Boxes for sale.’

Zetland Street, Northallerton, North Yorkshire DL6 1NA. Tel: 01609 781383/07852419937. better.daze@virgin.net www.betterdaze.co.uk

Five Rise Records – ‘Located near the historic 5 rise locks in Bingley, buying and selling new and used vinyl and serving fresh coffee.’ **30C Park Road, Bingley, BD16 4JQ.** Tel: 01274 512867 Web: www.fiveriserecords.co.uk

Grey ‘n’ Pink Collectors Records – ‘Established for 25 years we specialise in vinyl and CDs: Rock ‘n’ Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.’ **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

High Street Books – ‘Books, records, CDs bought sold and found. On Manchester edge of the Peak District.’ **6 High Street, New Mills, High Peak SK22 4AL.** Tel: 01663 308212. mail@highstreetbooksnewmills.co.uk www.highstreetbooksnewmills.co.uk

Just The Sound – ‘Situating in the centre of Houghton-Le-Spring we stock a wide range of vinyl records, CD’s, music DVD’s and memorabilia. Easily accessible by car or bus.’ **Unit 2 Lambton House, Newbottle Street, Houghton le Spring DH4 4AR.** Tel: 0191 447 0136 just_the_sound@yahoo.co.uk

Kaleidoscope Records – ‘Small independent record shop specializing in vinyl – new and used.’ **30 Westfield Street, St Helens, Greater Manchester WA10 1QF.** Tel: 01744 454190. greg@krecords.com www.krecords.com

Kingbee Records – ‘Huge selection of second hand records and CDs. Specialise in Soul, Reggae, Punk, Indie, Jazz, Blues, Sixties, Rock etc on 7” and 12” & LP.’ **519 Wilbraham Road, Chorlton-cum-Hardy, Manchester M21 0UF.** Tel: 0161 860 4762. kingbee.records@yahoo.co.uk www.kingbeerecords.co.uk

Pear Music Shop – ‘CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7”, 78’s, 45s, 12”, excellent ordering service. 30,000 pieces of vinyl and growing.’ **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Quicksilver Music – ‘Established in 2009, specializing in classic rock related new and used LPs, CDs, music related books and DVDs, guitars, amps and cool pictures. **24 Market Street, Southport, Merseyside PR8 1HJ.** Tel: 01704 542939. dave.thomley@yahoo.com www.quicksilvermusic.co.uk

Replay Records – ‘Established in 1999. Stocking new and pre-owned CD’s and Records. Shop open – Tues-Sat 9.30–5.30.’ **62-64 Freeman Street, Grimsby DN32 7AG.** Tel: 01472 351125. replay-records@btconnect.com

Reflex – ‘Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7” and LP.’ **23 Nun Street, Newcastle NE1 5AG** Tel: 01912 603246. Alan@reflexcd.co.uk www.reflexcd.co.uk

Rubber Soul Records – ‘Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.’

19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA. Tel: 07986 729197 Email: rubbersoulrecords@hotmail.co.uk

Skeleton Records – ‘Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.’ **11 Oxtan Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk



On Broadway, Fulham

Shop Of The Month: The Record Shop – Amersham



We’re in the Buckinghamshire town of Amersham this month. **Steve Burniston** hears from owner **Graeme Campbell** about the joy of owning a record shop, and the enduring magic of 7” singles.

How did you come to own a record shop?

After 30 years with a previous record chain, which was closing due to the adversely changing market in 2005, I used my redundancy and savings to open my own, on a shoe-string. Using all the saved fittings from the old shop and help from a former work colleague, six months later I was in control of my own destiny for once and, to this day, I enjoy every minute. It’s my life!

And what kind of music do you sell?

Although I usually play 60s/70s music instore, I stock the whole range through rock, soul, reggae, punk, folk, jazz and classical as the shop is large enough for all genres. I also have an ever-expanding section of classic re-issues and new artists.

How do you explain the continuing interest in 7” singles?

Singles have a unique place in our lives. A song from our younger days can immediately conjure up the feelings and emotions from a particular time that other media can’t do as well. They were precious items which were affordable and as such would be played over and over until we could afford to buy another. I think that’s why we treasure those single songs so much and want to re-experience those forgotten emotions.

Tell us how your customers’ music tastes have

changed in recent years.

It’s natural and probable that, as we grow older, our taste in music evolves. I have many regulars who are now delving through jazz and blues records, having exhausted the possibilities of prog and soul. The collectability of 90s and Britpop vinyl has also opened up a new collectable market for many given the values involved.

How are independent record shops going to survive in the future?

The dedicated collectors have always needed physical record shops as part of their daily lives. Whether new converts will continue to collect is questionable but, for the rest, every indie shop will deliver something new and different. We will always adapt to the changing market.

Name a couple of interesting collectable records you’ve sold in the last few months

Ruggiero Ricci playing Bizet’s *Carmen Fantaisie* (Decca stereo, 1960) for £2000 and a John Lee Hooker 7” of I’m In The Mood for £300.

What is the one rare record you would like to get for the shop?

As a long-time fan myself, I would like to find a copy of Jethro Tull’s first single Sunshine Day (MGM, 1968) because, due to a company error, it was credited to Jethro Toe. Worth around £500.

The Record Shop, 37 Hill Avenue, Amersham, Buckinghamshire, HP6 5BX.
01494 433311/ therecordshop@btconnect.com / therecordshopltd.com

Spinning Discs Sheffield – ‘An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.’

55 Chesterfield Road, Meersbrook, Sheffield S8 0RL. Tel: 07521 450111. contact@spinningdiscssheffield.co.uk www.spinningdiscssheffield.co.uk

TNT Records Ltd – Independent vinyl record shop in the Lake District, supplying all genres and open 7 days. New releases and new reissues including limited edition. Music merchandise and listening rooms available. **86 Duke Street, Barrow in Furness, Cumbria, LA14 1RD.** Tel: 07428171256. info@tntrecords.co.uk

Vinyl Exchange – ‘With over 20 years of experience, we are the north-west’s biggest and best shop for buying and selling CDs, vinyl, DVDs, rarities and collectibles in every genre of music.’

18 Oldham Street, Manchester M1 1JN. Tel: 0161 228 1122. mailorder@vinylexchange.co.uk www.vinylexchange.co.uk

Vinyl Guru – ‘New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.’ **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk www.vinylguru.co.uk

Vinyl Tap – ‘Thousands of cheap CD Albums, new releases, specialising in vinyl – lots of t-shirts, with a huge clearing basement of over 70,000 records and CDs under £2 each.’ **42 John William St, Huddersfield HD1 1ER.** Tel: 01484 845999. sales@vtmusic.co.uk

SCOTLAND

Groucho’s – ‘Trading since 1976, almost exclusively second-hand, we are located in the heart of a thriving student area, large and well-stocked with friendly & knowledgeable staff. A traditional record exchange and a unique institution in Dundee.’ **132 Nethergate, Dundee DD1 4ED.** Tel: 01382 228496. info@grouchos.co.uk www.grouchos.co.uk

Love Music – ‘Love Music is a proper “old-school” record shop, specialising in all forms of rock music.’ **34 Dundas Street, Glasgow G1 2AQ.** Tel: 0141 3322 099. lovemusicglasgow@gmail.com www.lovemusicglasgow.com

NORTHERN IRELAND

Abbazappa Record Shop – All genres, mostly new & sealed vinyl, CD, books, cassettes, 4000+ classic / vintage titles in DVDs. 20,000+ vinyl LPs and 1000s of 45s. 1500+ online and listing everyday at <https://www.discogs.com/seller/Abbazappa/profile> Facebook Abbazappa Record Shop. **Palace Street, Derry BT48 6PS.** Tel: 07731360234. benallen7@hotmail.com

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591. Email: johnniemullin@hotmail.co.uk

OVERSEAS

Nostalgalpalatset / Trash Palace – ‘Sweden’s BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia’s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc.’ Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.’ **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 info@nostalgalpalatset.com www.nostalgalpalatset.com

Vinylucky – ‘Singapore’s premier location for fine quality, hard-to-find LPs, 12” singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12” in-stock. Weekly new arrivals. “A PLACE WHERE GREAT MUSIC LIVES!” “THE GOLD STANDARD IN VINYL RECORDS”.’ **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** Tel: +65-6336-9071. vinylucky@hotmail.com <http://vinylucky.blogspot.com>

Gilbert Joseph Musique – ‘Biggest independent records shop from France for more than 35 years.’ **34 Boulevard Saint Michel, 75006 Paris, France.** gilbertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gilbertjoseph.com

Lost Padre Records – ‘A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.’
Tel: +1 505 310 6389
Email: lostpadrerecords@gmail.com

Gig Guide

Check with venues to see if gigs are still on, postponed or cancelled

Now Booking

Arab Strap September (4) Manchester Academy 2 (6) Birmingham Mill (7) Bristol SWX (8) London Camden Electric Ballroom (9) Newcastle Boiler Shop (10) Glasgow Barrowlands

Alabama 3 March (11) Birmingham Mill (12) Manchester Academy (14) Newcastle Boiler Shop (17) Bath Komedia (18) Cardiff Tramshed (21) Brighton Concorde 2

The Alarm RESCHEDULED May 2022 (21-22) Town Hall **June** (5) Cardiff St David's Hall (19) Birmingham O₂ Institute (25) London Camden Electric Ballroom (26) Manchester O₂ Ritz **April** (2) Glasgow Garage

Gabrielle Aplin RESCHEDULED March 2022 (17) Cardiff University Y Plas (18) Bristol SWX (19) Nottingham Rock City (21) Brighton Concorde 2 (22) London Shepherd's Bush O₂ Empire

The Charlatans' **Tim Burgess April** (14) Belfast Ulster Sports Club (16) Manchester Night & Day (17) Leeds Brudenell (18) Manchester Yes (20) Kendal Brewery (21) Glasgow King Tut's (23) Nottingham Rescue Rooms (24) Cardiff Clwb Ifor Bach (25) Bristol Thekla (27) Birmingham Hare & Hounds (28) London Hackney Oslo (29) Portsmouth Wedgwood Rooms

Jeff Beck RESCHEDULED May 2022 (27) Cardiff St David's Hall (29) Sheffield City Hall (30-31) London Royal Albert Hall **June** (2) Gateshead Sage (3) Glasgow RCH (4) Manchester O₂ Apollo (6) Birmingham Symphony Hall (7) York Barbican

Behemoth, Arch Enemy, Carcass September (30) Glasgow O₂ Academy **October** (1) Manchester O₂ Academy (2) Birmingham O₂ Academy (3) London Brixton O₂ Academy

Big Country RESCHEDULED May (15) Blackburn King George's Hall **June** (9) Southampton Brook (10) Brighton Concorde 2 (11) Southend-on-Sea Chinnerys **January 2022** (27) Port Talbot Princess Royal

Ex-The Stranglers' **Hugh Cornwell RESCHEDULED March 2022** (10) Dover Booking Hall (11) Northampton Roadmender (12) London Camden Electric Ballroom (17) Brighton Chalk (18) Frome Cheese & Grain (19) Cardiff Uni SU (24) Newcastle Boiler Shop (25) Manchester Academy (26) Liverpool O₂ Academy (30) Nuneaton Crew (31) Lincoln Uni SU **April** (1) Holmfirth Picturedrome (2) Shrewsbury Buttermarket

Deacon Blue June (6) London Royal Albert Hall (18) Woodstock Blenheim Palace **August** (1) Chew

Magna Valley Fest (8) Sunderland Lamplight Festival **November** (8-9) Newcastle City Hall (10) Blackpool Opera House (12) Cambridge Corn Exchange (13) Southend Cliffs Pavilion (15-16) Portsmouth Guildhall (18) Oxford New Theatre (19) Birmingham Resorts World Arena (20) Liverpool M&S Bank Arena (22) Cardiff Motorpoint Arena (23) Plymouth Pavilions (24) London Hammersmith Eventim Apollo (26) Leeds First Direct Arena (27) Hull Bonus Arena (28) Nottingham RCH (30-**December** 2) Manchester O₂ Apollo (4) Sheffield City Hall (7) Perth Concert Hall (8) Edinburgh Usher Hall (10) Dundee Caird Hall (11) Inverness Leisure Centre (16) Belfast Ulster Hall (18) Aberdeen P&J Arena (19) Glasgow SSE Hydro

808 State RESCHEDULED September (24) Newcastle Riverside **October** (1) Cardiff Tramshed (2) Bristol Trinity Centre (8) Sheffield Foundry (16) Manchester O₂ Ritz (29) Brighton Concorde 2 (30) London Hackney Earth **November** (2) Liverpool O₂ Academy

Paloma Faith September (16) Oxford New Theatre (18) Glasgow SEC Armadillo (19) Edinburgh Usher Hall (21-22) Manchester Bridgewater Hall (24-25) Birmingham Symphony Hall (27) Newcastle O₂ City Hall (28) Sheffield City Hall (30) Nottingham RCH **October** (1) Southend Cliffs Pavilion (3) Harrogate Convention Centre (4) Ipswich Regent (6) Bournemouth BIC (7) Hull Bonus Arena (9) Stockton Globe (10) Stoke Regent (12) Bath Forum (13) Torquay Princess Theatre (15) Plymouth Pavilions (16) Brighton Centre (18) Cardiff Motorpoint Arena (20) Leicester De Montfort Hall (22-23) London Palladium (25) Liverpool Empire

Eric Gales February 2022 (16) Dover Booking Hall (17) London Islington O₂ Academy (18) Brighton Concorde 2 (19) Southampton 1865 (20) Bristol Fleece (22) Nottingham Rescue Rooms (23) Bilston Robin 2 (24) Manchester Academy (25) Gateshead Sage (26) Glasgow Oran Mor (27) Leeds Brudenell

IQ September (4) London Islington Assembly Hall **December** (10) London 229 **February 2022** (11-12) Bury Met

James, Happy Mondays November (25) Leeds First Direct Arena (26) Birmingham Utilita Arena (28) Cardiff Motorpoint Arena (30) Glasgow SSE Hydro **December** (3) Manchester AO Arena (4) London Wembley SSE Arena

The Mavericks September (10) Manchester Bridgewater Hall (12) London Palladium (14) Glasgow RNCM (15) Bath Forum

Gretchen Peters RESCHEDULED May (18) Lytham St Anne's Lowther Pavilion **June** (6) Birmingham Town Hall (7,14) London King's Cross King's Place (11) Gateshead Sage (15) Stamford Corn Exchange (16)

Wavendon Stables **September** (9) Wimborne Tivoli (10) Bristol St George's

Rumer RESCHEDULED June (17) Birmingham Town Hall (19) Edinburgh Queen's Hall (21) Manchester RNCM (23) London Queen Elizabeth Hall **August** (20) Bexhill De La Warr Pavilion

Dan Reed Network RESCHEDULED February 2022 (28) Southampton Engine Rooms **March** (1) Cardiff Tramshed (3) Nottingham Rock City (4) Manchester Academy 2 (5) Liverpool Grand Central Hall (6) Glasgow Garage (8) Birmingham Mill (9) Leeds Warehouse (10) London Camden Electric Ballroom

Skindred September (23) Cambridge Junction (24) Oxford O₂ Academy (25) Northampton Roadmenders (30) Leeds O₂ Academy **October** (1) Birmingham Institute (2) London Camden Roundhouse (7) Cardiff Tramshed (8) Bristol O₂ Academy (9) Nottingham Rock City (10) Glasgow SWG3 (15) Southampton Guildhall (22) Sheffield Corporation (23) Newcastle Uni (29) Bexhill De La Warr Pavilion (30) Manchester O₂ Academy (31) Norwich UEA

Spear Of Destiny September (30) Manchester Academy **October** (1) London 229

Michael Schenker, Doro RESCHEDULED October (28) Leeds O₂ Academy (29) Newcastle City Hall (30) Wolverhampton KK's Steel Mill (31) London Shepherd's Bush O₂ Empire

Scritti Politti September (21) Norwich Waterfront (22) Birmingham Town Hall (24) Cardiff Gate (25) Manchester RNCM (27) Glasgow St Luke's (28) Leeds City Varieties (29) Gateshead Sage **October** (1) Brighton Concorde 2 (2) London Shepherd's Bush O₂ Empire

Therapy? October (19) Cambridge Junction (20) Norwich Waterfront (22) Nottingham Rock City (23) Brighton Concorde 2 (24) London Camden Electric Ballroom (26) Portsmouth Wedgwood Rooms (27) Cardiff Tramshed (29) Exeter Phoenix (30) Bristol SWX (31) Wolverhampton KK's Steel Mill **November** (1-2) Manchester O₂ Ritz (3) Leeds Warehouse (4) Newcastle Riverside (5) Glasgow Garage **February 2022** (5) Belfast Limelight

Tarja Turunen February 2022 (2) Glasgow Garage (3) Wolverhampton KK's Steel Mill (5) Manchester Academy 2 (6) London Camden Electric Ballroom

Turin Brakes June (3) Gloucester Guildhall (4) Chester Live Rooms (5) Lincoln Platform **October** (7) Southampton 1865 (8) Cambridge Junction (9) London Shepherd's Bush O₂ Empire (10) Brighton Chalk (14)



Paloma Faith: to Infinity and beyond

Bristol O₂ Academy (15) Manchester Cathedral (16) Newcastle Boiler Shop (17) Glasgow Barrowlands (21) Birmingham O₂ Institute (22) Leeds University Stylus (23) Liverpool O₂ Academy (24) Cardiff Tramshed

Tangerine Dream RESCHEDULED June (6) London Camden Roundhouse (8) Bristol SWX (10) Coventry Cathedral (11) Birmingham Town Hall (12) Liverpool Grand Central Hall (13) Manchester RNCM (14) Glasgow St Luke's (15) Leeds Brudenell

UB40 Featuring Ali Campbell & Astro RESCHEDULED February 2022 (25) London Greenwich O₂ (26) Brighton Centre **March** (4) Cardiff Motorpoint Arena (5) Birmingham Utilita Arena (6) Sheffield City Hall

Walter Trout RESCHEDULED January 2022 (14) Holmfirth Picturedrome (16) Buxton Opera House (18) Bury St Edmunds Apex (19) London Islington Assembly Hall (20) Brighton Concorde 2 (21) Frome Cheese & Grain

You Me At Six May (19) Glasgow Barrowlands (20) Bristol O₂ Academy (21) Manchester Academy (23) Newcastle O₂ Academy (24) Birmingham O₂ Institute (25) London Kentish Town O₂ Forum

TOUR NEWS

London: **Russ Ballard**, 100 Club, 21 April. ■ **Soen**, Islington O₂ Academy, 22 April. ■ **The Anchoress**, Queen Elizabeth Hall, 10 July. ■ **Janet Kay, Carroll Thompson**, Chelsea Under The Bridge, 11 June. ■ **JoBOXERS**, 100 Club, 5 November. ■ **Imagination's Lee John**, Boisdale Of Belgravia, 16, 22-23 January. ■ **Bond**, 4 February, **Rick Wakeman**, 24 April, Palladium. ■ **John Scofield**, Cadogan Hall, 29 May. ■ **Suzi Quatro**, Royal Albert Hall, 20 April 2022.

For more tours/gig news see www.recordcollectormag.com/latestnews.

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BIRTH! SCHOOL! WORK! DEATH!



Paul Draper... on the soundtrack to his life



Kate Bush *The Hounds Of Love* (EMI KAB1, LP, 1985) **£25**

I could have chosen any number of Kate Bush records as I've grown up with her work. I like *The Dreaming* a lot as well and *The Kick Inside*'s brilliant; obviously, it's got Wuthering Heights, one of the greatest singles ever. *The Sensual World* was fantastic, too – especially This Woman's Work – but I'm really passionate about *The Hounds Of Love*. I play it regularly to this day and there was that incredible run of singles from it. I saw her when she returned to the stage at the Hammersmith Apollo in 2014 and it was one of the most amazing things I've ever seen.



Depeche Mode *Violator* (Mute STUMM64, LP, 1990) **£50**

I didn't like Depeche Mode initially – I thought they were too poppy. But I liked Everything Counts and *Construction Time Again*, when they got a bit more left-field with all the metal percussion, and I really liked the *Black Celebration* album. They were unstoppable from then through to *Songs Of Faith & Devotion*, but *Violator* was the peak of their creativity. I saw them at Crystal Palace on the *Devotional* tour and it was astonishing. The same week, I saw U2 on the *Zooropa* tour at Roundhay Park in Leeds.



U2 *Achtung Baby* (Island U2-8, LP, 1991) **£50**

I loved U2 early on, circa *War* and *Under A Blood Red Sky*, but I went off them a bit when they got into blues and Americana with *The Joshua Tree*, so I was impressed they had the courage to take the left turn they did with *Achtung Baby*. I really loved Mysterious Ways and Even Better Than The Real Thing, and Flood's production is pristine. It took them from being the world's biggest band to the world's biggest band plus one.



The Beatles *Revolver* (Parlophone, PMC 7009, LP, 1966) **£400**

Even though it's got a couple of stinkers, like the one Ringo sings on [Yellow Submarine], I still love *Revolver*. Taxman allowed George Harrison to come to the fore; Tomorrow Never Knows is mad but stunning, and Eleanor Rigby gave George Martin the chance to use his skills in orchestration. There are also great, concise psych-pop songs like And Your Bird Can Sing and Dr Robert. They were already pushing ahead of the game with *Rubber Soul*, but they just nailed it with *Revolver*.



Prince *Parade* (Paisley Park, 925 395-1, LP, 1986) **£20**

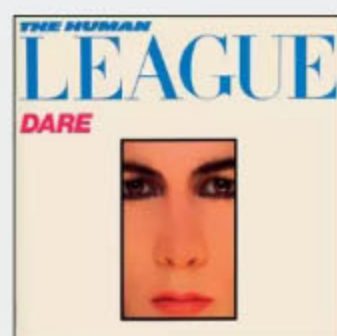
Sign O' The Times is more influential, but I love the first half of *Parade*, especially the way the first three or four tracks segue into each other.

Obviously, it's got Kiss on it, but Girls And Boys is great, Anotherloverholenyohead is absolutely incredible and then there's that amazing ballad Sometimes It Snows In April. It's the record that marked the end of his golden period with the Revolution, and while there's no denying *Purple Rain* or *Around The World In A Day* are fantastic, *Parade* just sounds like nothing else.



The Who *Live At Leeds* (Track, 2406 001, LP, 1970) **£250**

They were all off their box, but man, could they play. I never thought Pete Townshend was the greatest guitarist or songwriter, but he was a great showman – I loved his windmilling and all that. But it was the sum of the parts with The Who. Moon gets the plaudits, but John Entwistle was unbelievable. He's probably the best bassist ever, even better than McCartney. I like some of the studio stuff too, but The Who live were a force of nature. Young Man Blues, especially, is just phenomenal.



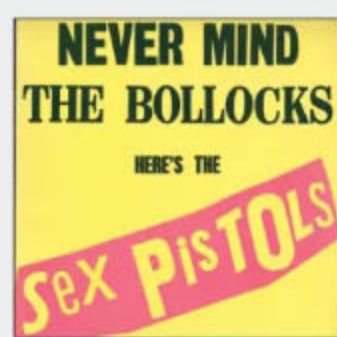
The Human League *Dare* (Virgin, V2192, LP, 1981) **£15**

I was a huge fan of this album when I was a kid and I used to talk about it with *RC*'s esteemed Editor on planes to Japan. We both love *Dare* and ABC's *Lexicon Of Love*, but we had to keep that top secret in the Britpop era. I really love The Sound Of The Crowd and The Things That Dreams Are Made Of. I'm really into synths, which is a bit of a sub-plot in Mansun's catalogue. *Dare* is the seminal synth-pop album. Martin Rushent's production is so powerful – he made it sound like a rock record.



David Bowie *Hunky Dory* (RCA, SF8244, LP, 1971, first pressing) **£600**

Obviously every track on *Ziggy Stardust* is brilliant, and I love that, too, but I like his previous album, *Hunky Dory*, best simply because it has three incredible singles – Life On Mars?, Changes and Oh! You Pretty Things – all of which were complete flops at the time. Just think about that: Bowie had to get even more brilliant with *Ziggy Stardust* just to get a hit! He was still coming out of his folk period on *Hunky Dory* and I love the way he jumbled all his influences up. He always did that so brilliantly.



Sex Pistols *Never Mind The Bollocks, Here's The Sex Pistols* (Virgin, V2086, LP, 1977) **£150**

When I was touring America supporting Steven Wilson last year, this was my go-to record. It's probably the most powerful rock record ever made, the production's phenomenal and it's perfect for the wide-open road. I saw the Pistols at the Budokan in Tokyo when they first reformed and they were explosive. Mansun were on a promo tour and we got to watch the soundcheck. Lydon walked to the edge of the stage and just let go the biggest gob of phlegm ever. I'll never forget it.

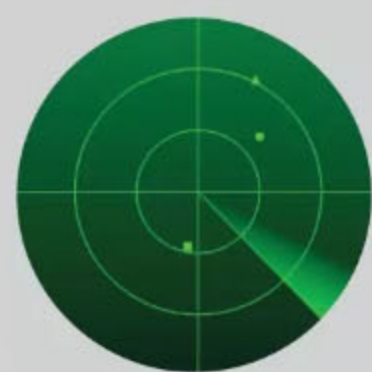


Nirvana *In Utero* (Geffen, GEF24536, LP, 1993) **£40**

This is my other go-to record for touring America. I love it for the songwriting, but it's more Steve Albini's production that really makes it. Butch Vig did all sorts of things to *Nevermind* to make it sound like it did, but with *In Utero* they brought it back to what they did best. I love Rape Me, Heart-Shaped Box – all of it, really. It's just so completely visceral.

Interview: Tim Peacock
Mansun's *Closed For Business* box set is on K-Scope.

UNDER THE RADAR



Artists, bands and labels meriting more attention

This month: **Racing Cars**

Some artists seem inevitably destined to be shackled with the phrase “one-hit wonders”. But others... well, you’re left to ponder quite how they didn’t have a string of chart successes.

Welsh band Racing Cars fit neatly into both categories, in theory – able only to call on *They Shoot Horses, Don’t They?* as proof of any hit status, but surely deserving of more. That song (inspired by the 1969 movie of the same title) reached No 14 in the UK in early 1977.

“The strange thing about the song was that none of the band ever thought it would make a decent single,” laughs keyboard player/vocalist Simon Davies. “It was the label Chrysalis who were convinced of the hit potential. They were right.”

Davies only joined the band in 1988, when the others reunited after an eight-year break. But he and frontman Gareth “Morty” Mortimer had been friends for many years. And he is fully aware of what

“When they were denied the chance to tour the States they decided to stop. It was a mistake”

went wrong for this accomplished band. “It was because of their second album, *Weekend Rendezvous* [released in 1977]. Chrysalis spent a fortune on getting this done. And it was looking good for them when Bob Seger heard the album and wanted Racing Cars to open for him on his American tour. The problem was that there was a buy-on required. At the time, Chrysalis were also promoting The Babys, a promising young English band [featuring John Waite]. They had to make a choice between Racing Cars and The Babys when it came to spending their budget, and they chose the latter. That really killed the band.”

Prior to this, things seemed to be developing well for Racing Cars, who had started out in the Rhondda Valley in 1973, with the line-up of Morty, guitarists Graham Hedley Williams and Ray Ennis, bassist David Land and drummer Robert James Wilding. They moved to London and immersed themselves in the pub rock scene, in the process securing a deal with Chrysalis. This led to the release of debut album *Downtown Tonight* in 1976, which

featured *They Shoot Horses, Don’t They?* Propelled by this success – the band even appeared twice on *Top Of The Pops* on 10 and 24 February 1977 – the album reached No 39 in the UK chart. And they also toured the UK supporting Bad Company.

What set Racing Cars apart from other pub rock hopefuls was the fact they had a sophisticated American style, drawing heavily on the West Coast sound. It was clearly the States where the band belonged. However, they never had the opportunity to play over there.

A third album, *Bring On The Night*, came out in 1978. But by then, it was obvious there was no future for them in the punk-dominated environment. “The guys just gave up, really,” sighs Davies. “Punk was the big thing, and they thought there was no point in carrying on. Racing Cars desperately needed to get out of Britain and away from punk. So, when they were denied the chance to tour in the States with Seger, Morty and Graham – the two main members – decided to stop. This was a mistake. There was still a loyal following for them, and they could have survived the punk trend if they’d wanted to.”

The band split in 1980. But eight years later they reunited. Morty and Williams were joined by bassist Chris Thomas, drummer Paul Rosser, as well as keyboard player Davies. “I know Morty had always wanted a full-time keyboard player in the band. I could also contribute some vocals and write.”

It was a struggle for the new look line-up, as the near-decade-long absence had taken a toll on their reputation. “I took on the management of the band myself,” Davies explains. “We couldn’t afford anyone else. Outside of Wales, people only seemed to know the one hit. But then we got a deal with Angel Air, and that was amazing for us. That label were so supportive. If only the band had been lucky enough to have such a company behind them in the 70s, things could have been much better.”

Racing Cars released two studio albums through Angel Air, namely *Bolt From The Blue* in 2000 and *Second Wind* seven years later, with Colin Griffin taking over on drums. There was also the live *76-06, 30th Anniversary Concert/Love Blind*, also put out in ’07. However, the band decided to play one last show at the Parc And Dare Theatre in Treorchy on 11 April, 2009.

Boy racers: Graham Hedley Williams and Gareth Mortimer in 2006



“By that time, Morty, who was always something of a Champagne Charlie and drank heavily, was suffering from ill health,” Davies admits. “So it was agreed to do this farewell performance. People came from all over the world for this. There were no hotel rooms to be had in the area. That’s why I wasn’t at all happy when the band, without me, did another gig a little later with Andy Fairweather-Low. As far as I’m concerned, if you announce a final show, that should be the end. It’s conning those who’ve paid hard-earned money for a ticket to what you claim to be the last live performances, only for you to then go and do another one shortly afterwards.”

Any chance of a further reformation was ended when Morty died from cancer on 17 December, 2015 at the age of 66.

“It was so sad to see him in his final days. He looked like a little old man. But Morty was still happy to have a drink. I took a couple of bottles of wine round to his place when I saw him for the last time, a day or two before he died. His nurse was very unimpressed. But Morty pointed out to her that at this stage it wasn’t going to make any difference!”

“It has been suggested that I should take over on vocals for any future Racing Cars activity. But that wouldn’t be at all right. Without Morty there’s no possibility of anything happening again.”

Racing Cars enjoyed only a fleeting glimpse of the spotlight, yet deserved so much more. “They should have been a big name,” Davies contends, “but circumstances conspired against them. The music has stood up well. A lot better than many of the punk bands who helped to undermine their career.”

Words: Malcolm Dome

Racing Cars’ 4CD box set The Albums 1976-1978 is on Cherry Red.

THE ENGINE ROOM

The unsung heroes who helped forge modern music



This month: Carole Bayer Sager

Quietly feted songwriter Carole Bayer had a privileged upbringing on the well-heeled west side of Manhattan, yet she was a born worrier with something of an anxiety complex and often lost sleep over world problems as much as weight issues. She sought refuge in music and was soon putting her own lyrics to pop songs. She learned piano and later was admitted to New York's High School of Music and Art. There she met 15-year-old Sherry Harway, and the pair were soon composing songs together. "I began to study every song I heard on the radio," Bayer says in her memoir, *They're Playing Our Song*, "dissecting each one to find out what was that special thing that made it a hit."

The pair secured a contract with United Artists music publishing as songwriters, each earning \$25 per week. In three years they failed to score a hit and, when their contract was not renewed, Bayer switched to Screen Gems Music where she was teamed up with Toni Wine. The second song they wrote, *A Groovy Kind Of Love*, became a major transatlantic hit for The Mindbenders.

The opportunity to work with other songwriters saw her briefly forge a liaison with Neil Sedaka, with whom she wrote several songs for The Monkees (including *When Love Comes Knockin' At Your Door*) before she met George Fischhoff, who had already notched up hits penning *Lazy Day* for Spanky And Our Gang and 98.6 for Keith. Fischhoff suggested they write a musical based on the movie *Georgy Girl* starring Lynn Redgrave, and Bayer agreed, though she had serious reservations. "I wasn't sure if George's talent as a composer was equal to his passion to write for Broadway, and I certainly was no Alan Jay Lerner," she wrote. "I was young and naive and had not learned to trust my instincts."

The resulting musical was a resounding flop and saw Bayer dropped by Screen Gems. In a further moment of madness, she married illustrative artist Andrew Sager and it proved a loveless relationship from the get-go. She found some compensation when she joined Multimedia Music where she first encountered Australian singer Peter Allen who had been discovered by Judy Garland. Together they wrote *Jennifer* which became a hit for Bobby Sherman.

In June '72 Bayer Sager (as she now called herself) paired with singer/songwriter Melissa Manchester after seeing her perform as a backing singer with Bette Midler and recognising her potential as a solo artist. Together they wrote a string of credible songs, displaying a maturity in Bayer Sager's lyrics such as *Midnight Blue*, which secured Manchester her biggest success.

Working again with Allen she co-wrote *Don't Cry Out Loud*, giving Manchester another hit and doing the same for Elkie Brooks, whose superior cover topped the UK charts in 1976. At last, Bayer Sager was beginning to reap the rewards of her efforts. During this time, she also wrote *When I Need You* with Albert Hammond, which afforded Leo Sayer a worldwide hit, and *You're Moving Out Today* with Bruce Roberts and Bette Midler. The latter charted with it in the States in 1977, while Bayer Sager had a solo hit with it herself, reaching No 6 in the UK that same year.

"I appreciated Bob [Dylan]'s poetry but I was always in search of a great melody"

She was next invited to work with legendary composer and conductor, Marvin Hamlisch. Their first collaboration produced *Nobody Does It Better*, sung by Carly Simon as the theme for the Bond movie, *The Spy Who Loved Me*. With assistance from Hamlisch she completed work on her self-titled 1977 debut album.

Soon after the album was released, she divorced Sager and moved in with Hamlisch, who gave her the confidence to record a second solo album, *Too*, which included her and David Foster's open-hearted *It's The Falling In Love*, later covered by Michael Jackson for *Off The Wall*. Together with playwright Neil Simon, she and Hamlisch wrote the musical, *They're Playing Our Song*. Loosely based on the two songwriters' lives, it was a box-office smash.

When her relationship with Hamlisch foundered, she was introduced to Burt Bacharach, who agreed to produce and arrange the material for her third album,



1981's *Sometimes Late At Night*. The pair eventually wed, and at first their songwriting marriage also proved fruitful, producing such movie megahits as the Oscar-winning *Arthur's Theme (Best That You Can Do)* sung by Christopher Cross for the hit comedy featuring Dudley Moore and Liza Minnelli, and *That's What Friends Are For*, sung by Rod Stewart for *Nightshift*. A cover version of the latter recorded in 1986 by Dionne Warwick, Gladys Knight, Stevie Wonder and Elton John was released to raise funds for AIDS research and earned a Grammy. The couple also composed *On My Own*, a major hit duet for Patti La Belle and Michael McDonald.

Out of the blue, Bob Dylan invited her to work on a song for his *Knocked Out Loaded* album. "In truth, though he was an icon, I was not a follower," she later wrote. "I appreciated Bob's thorny poetry as a lyricist, but I was always in search of a great melody." Together they wrote *Under Your Spell*, but when the album was released, she was not surprised to find her input consisted of no more than five lines. "Anyway," she remarked philosophically, "it gave me great bragging rights, because how many people can say they wrote a song with Bob Dylan?"

After divorcing Bacharach, she married Warner Brothers chairman, Bob Daly. Soon after she and songwriting partner David Foster were offered the chance to write the theme for a Warners animated musical entitled *Quest For Camelot* (1998). While the film bombed, their song, *My Prayer*, performed by Celine Dion and Andrea Bocelli, went on to win a Golden Globe and validated Bayer Sager as a lyricist of merit in her own right.

The song (performed by Lady Gaga in 2020) has assumed a life of its own, often sung at weddings and funerals. "It has found its way into our musical culture, becoming a classic without having spent any real time on the American charts," she said. "It touches people looking for safety in an unsafe world."

Words: Lin Bensley
They're Playing Our Song by Carole Bayer Sager is published by Simon & Schuster.

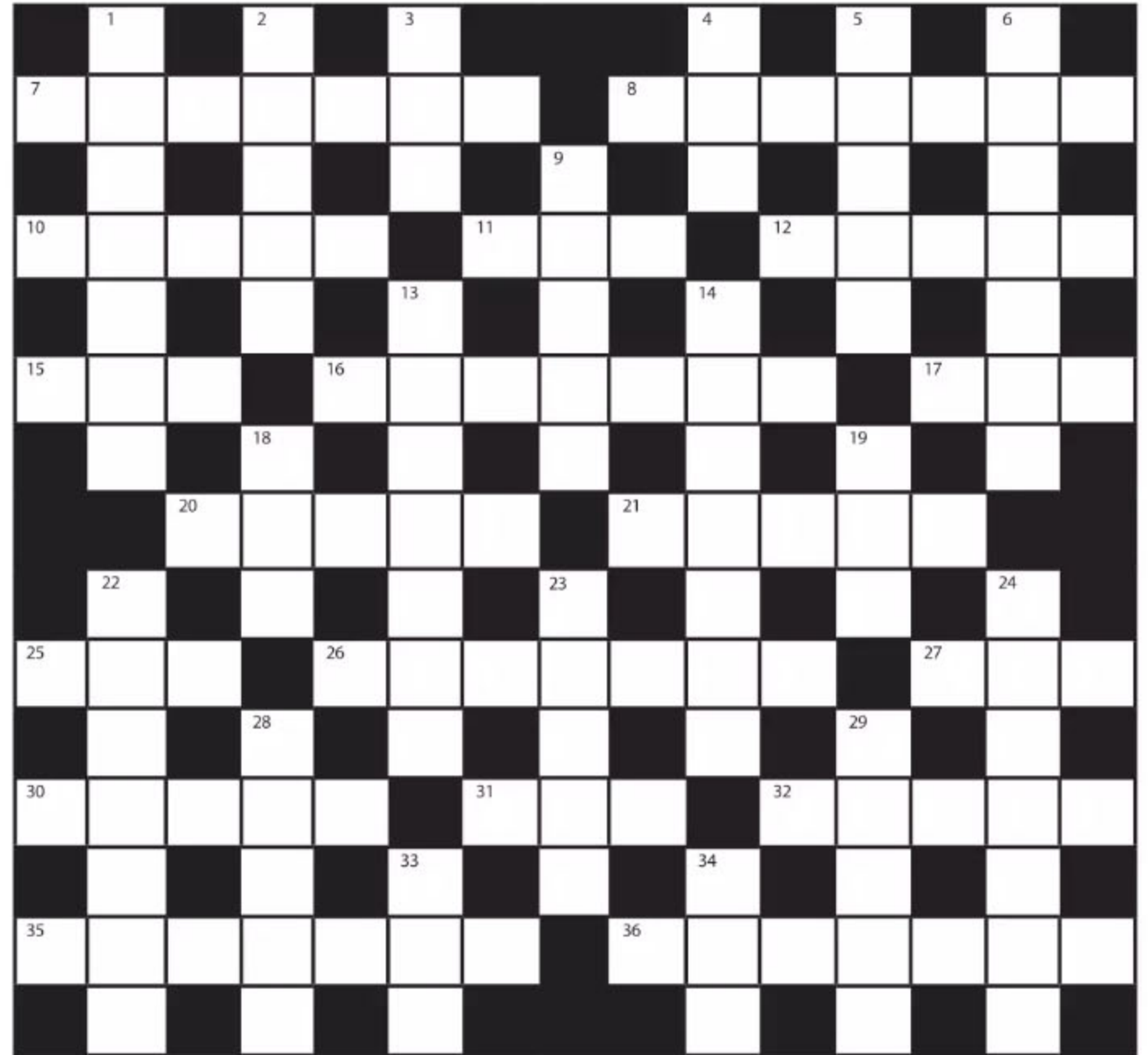
Crossword & Competitions

ACROSS

- 7) Gaz Mayall's band (7)
- 8) Jacksons 1984 album (7)
- 10) _ Out _ (5)
- 11) Third _ Records (3)
- 12) _ Guthrie (5)
- 15) _ Shop Boys (3)
- 16) Spear Of _ (7)
- 17) Vanilla _ (3)
- 20) _ Faces (5)
- 21) Cold _ (5)
- 25) Little Mix single (1,1,1)
- 26) Jimmie and Stevie (7)
- 27) _ Saints (3)
- 30) _ Orange (5)
- 31) _ Blossoms (3)
- 32) The Tangle 2018 album (5)
- 35) Country hit for The Nice (7)
- 36) Gram _ (7)

DOWN

- 1) The Night _ (7)
- 2) Press The _ And Give Me The Tape (5)
- 3) _ Love (3)
- 4) Bottomless _ (3)
- 5) Where We _ (5)
- 6) Know Your _ (7)
- 9) Tom _ (5)
- 13) Epitaph offshoot label (7)
- 14) The Falcon And The _ (7)
- 18) _ Grant (3)
- 19) _ Out Of Hell (3)
- 22) 2009 Megadeth album (7)
- 23) Daylight _ (5)
- 24) Alarming nu-rave act (7)
- 28) Song start (5)
- 29) Headless _ (5)
- 33) _ Records (3)
- 34) _ Tyler (3)



CAFÉ EXIL

When David Bowie and Iggy Pop escaped LA to go Interrailing in the mid-70s, they heard a new European music that was largely devoid of Anglo-American rock influence: the German motorik sound, with flashes of jazz, experimentation and electronica. In West Berlin, one of their favourite haunts was Kreuzberg's Cafe Exil, a smoky hang-out for beats and intellectuals. This album is its imaginary soundtrack, featuring Brian Eno, Cluster, Faust, Focus... To be in with a chance of winning a copy of this 17-track album on vinyl, please tell us the name of the Berlin studio in which Bowie recorded the album, 'Heroes'?



JET DELUXE

In 2002 Australian band Jet released the *Dirty Sweet* EP, whose initial 1,000 copies quickly sold out. Subsequent to this, Elektra Records offered the band a recording contract and the following year, *Get Born* was released, and we are still humming the tunes to this day. Here in 2020 we have the Cherry Red Records deluxe version along with 22 bonus tracks and a bonus DVD. To be in with a chance of winning, please tell us the name of the Chocolate Watchband cover version that appears on this set.



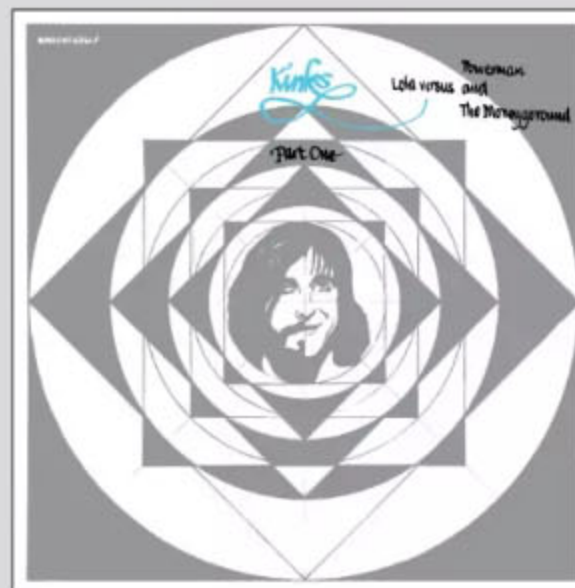
STOOGES SET

An 8-disc box set, featuring all of the Skydog label's Iggy and the Stooges releases. It includes the infamous *Metallic KO* "Stooges last live show" issued in '76, plus the two full source shows. Also, rare studio and live collections, *We Are Not Talking*, *About Commercial Sh!t* and *Wake Up, Suckers!*, plus a DVD of unique Iggy Acoustics KO performances together with a studio Acoustics KO CD. You also get the 2003 Stooges reunion live album *Telluric Chaos* recorded in Japan and additional EP tracks, together with a 48-page booklet. Phew! To be in with a chance of winning a copy, please tell us the title of the cover version that is the final track of *Metallic KO*.

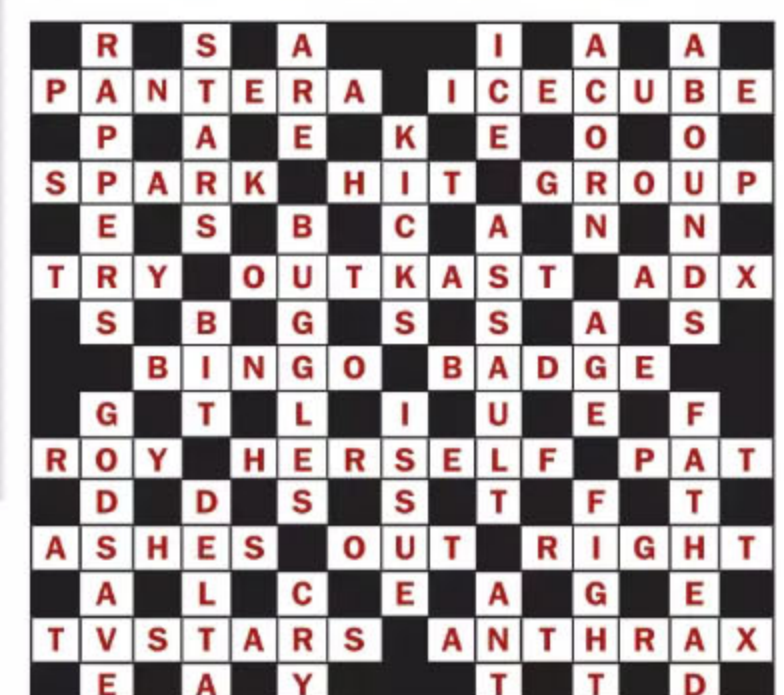


KINKS BOX

Lola Versus Powerman and the Moneygoround, Part One, commonly abbreviated to *Lola Versus Powerman*, or just *Lola*, is the eighth studio album by The Kinks, recorded and released in 1970. A concept album ahead of its time, it now receives the anniversary boxset treatment courtesy of BMG – containing a 60-page book, 3 x CDs, 2 x 7" singles, 4 x colour prints. To be in with a chance of winning, please complete and submit this month's crossword.



CHRISTMAS Solution



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All entries **with your address** to rcompetitions@metropolis.co.uk or to Record Collector Competitions, 7th Floor, Vantage London, Great West Road, London, TW8 9AG, by 12 February, unless otherwise stated. Only enter once per competition – multiple entries will be roundly mocked. Crosswords by post only.

10 OF THE BEST

This month: **Uriah Heep**



Very 'Eavy... Very 'Umble (Vertigo 6360006, 1970) **£400**

The debut album from Uriah Heep, this stamped the band's style and immediately made them stand apart from a plethora of heavy rock hopefuls.

What makes this first pressing collectable is that it was on the Vertigo label, with the famed swirling motif. "It isn't good for any band's ego," admits guitarist Mick Box, speaking to *RC* for this column, just before the death of keyboardist Ken Hensley, "but in those days people would sometimes buy a record not because of the quality of the band or the music, rather for the label it was on. That's the case here." Copies of this pressing are extremely hard to find.



Salisbury (Vertigo 6360028, 1971) **£400**

As with the first album, Heep's second one was initially on Vertigo. "Like *Very 'Eavy...*, it was because of the fact this had that legendary swirl that it's become so collectable," Box believes.

Salisbury took the Heep sound to a new level. It is, without doubt, the most progressive album the band have ever done, with the title track developing over more than 16 minutes. It's an epic affair that showed how the young band were carving their own niche. "We were experimenting a lot," Box recalls. "That's why we had a 27-piece brass band on the title track."



Look At Yourself (Bronze, ILPS 9169, 1971) **£250**

The original UK pressing with the mirrored cover is now a rarity. "This is the album where we found our feet," Box contends. "On *Salisbury*,

we were still in a progressive mould. But here we went for a straight-ahead rock approach and had a more direct style in the music. It really worked for us."



Demons And Wizards (Bronze ILPS 9193, 1972) **£80**

Again, the first pressing in Britain is valuable. This has a gatefold sleeve, showcasing Roger Dean's artwork. "People think this is a concept

album, but there are only two tracks here that deal with wizardry! As far as I'm concerned, we were at our creative peak on this album. When we were recording this, all of us realised it was very cool, and would turn out to be a special moment in our career. We were right!"



The Magician's Birthday (Bronze ILPS 9213, 1972) **£75**

Once more, the first UK pressing of this, Uriah Heep's fifth album, is highly collectable. This version is the one with a matt finish gatefold

sleeve, again showcasing Roger Dean's magnificent art-work. "We were rushed back into the studio by the record label, because *Demons And Wizards* had been so successful," says Box. The album was based loosely on a short story written by Ken Hensley in June-July 1972. "For this we went for a more progressive style that took us back towards what we'd done on *Salisbury*," he reflects. "For the most part, because it was recorded so close to its predecessor, I'd say *The Magician's Birthday* ended up sounding like an extension of what we'd done with *Demons And Wizards*."



Sweet Freedom (Bronze ILPS 9245, 1973) **£150**

This is the UK pressing, with an unusual four-panel gatefold sleeve. It also had lyrics printed on the inside. "We recorded the album in France," says Box. "We always enjoyed ourselves on tour.

and being away from home to record this time meant that, as far as the five of us in the band were concerned, we were still on the road! I'm not sure it was the best idea to do it out of the country. But despite all the distractions, we came up with a very strong album."



Return To Fantasy (Bronze ILPS 9335, 1975) **£50**

The gatefold edition with a lyric card insert is the one that attracts offers from diehard fans. "This was the album when John Wetton came in as

our new bassist to replace Gary Thain. John was such a tremendous talent. A virtuoso bassist, a superb vocalist and an excellent writer as well. We all got along with him immediately, which helped to ensure the album turned out very well."



High And Mighty (Bronze ILPS 9384, 1976) **£50**

The South African edition in a gatefold sleeve is one that Heep collectors love to own. "We made a big mistake with this album. We wanted to move away from having Gerry Bron produce

us, as he had done on every album up until then. So, we decided to produce ourselves. The trouble was that egos got in the way. We found ourselves at odds with one another, and this affected what we were recording. When I listen now, I realise it sounds too soft compared to what went before. After this we understood that we're a band who need a producer to keep everything on track."



Conquest (Bronze BRON 524, 1980) **£35**

When released, there was a limited edition celebrating Heep's 10th anniversary, with a lyric inner sheet. "This album is like Marmite. You either love it or hate it. John Sloman came in

on vocals and this changed the way we sounded. He was also such a talented musician, who could play a multitude of instruments. A lot of Heep fans detested it at the time. But now, there are some who regard it as our best album."



Different World (Legacy LLP 137, 1991) **£40**

The first UK pressing has a glossy picture sleeve and a lyric insert. This is the collectable edition. "It was such a difficult album to make. We were on the PRT label when recording began. But

they gradually went out of business, and when the company closed down, we lost the budget to continue work in the studio. We ended up at Fairview Studios in Hull. Trevor Bolder, our bassist who was also the producer, knew people there, so we got a cheap rate. Then he suddenly went to Dallas to get married, leaving us to carry on without him. But when Trevor came back, he listened to what we'd done and hated it, insisting we re-record everything done in his absence. Given all of that, I'm amazed it came out as well as it did!"

Words: Malcolm Dome
Uriah Heep 50 Years In Rock is on BMG.

RC's RARE RECORD CLUB

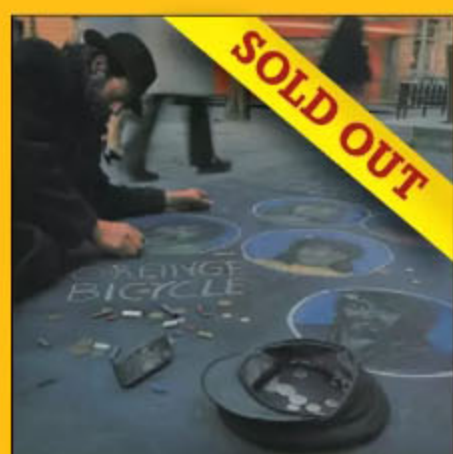
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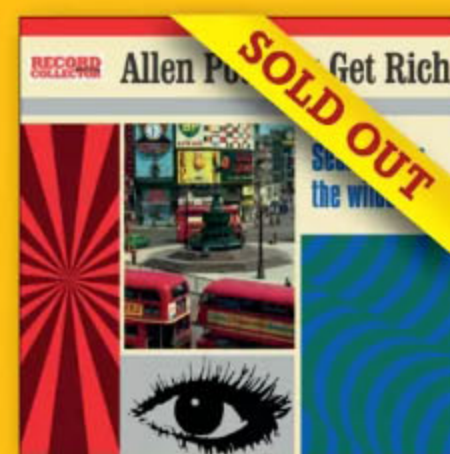
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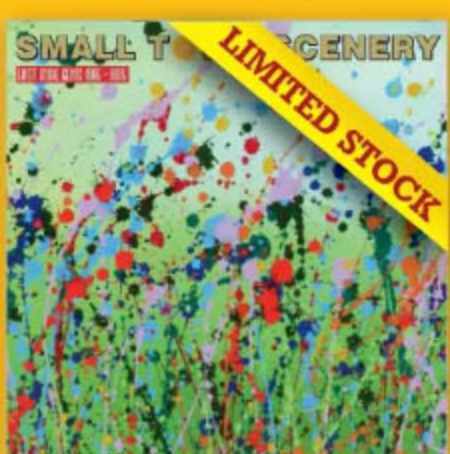
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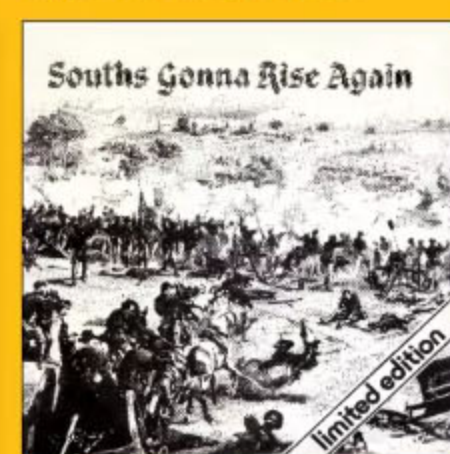
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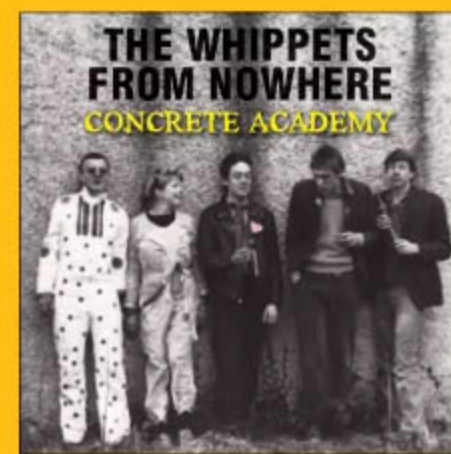
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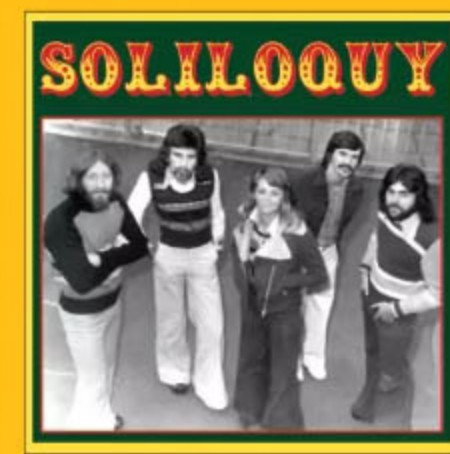
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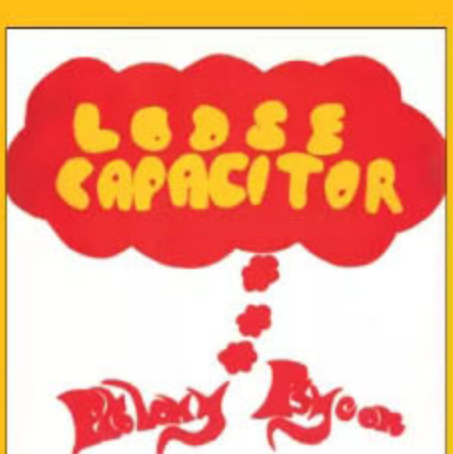
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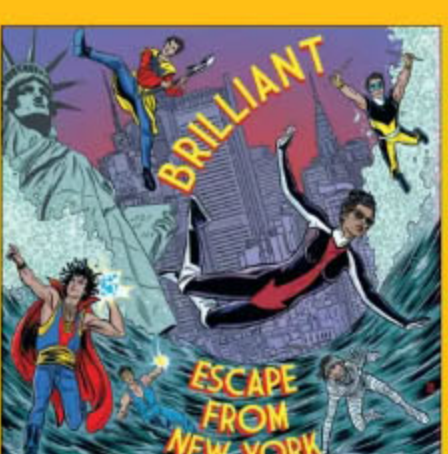
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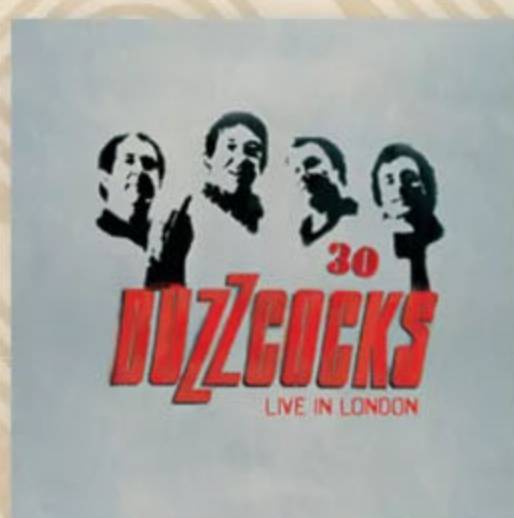
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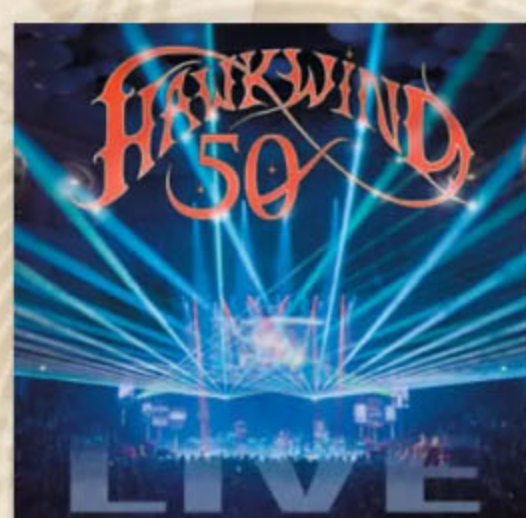
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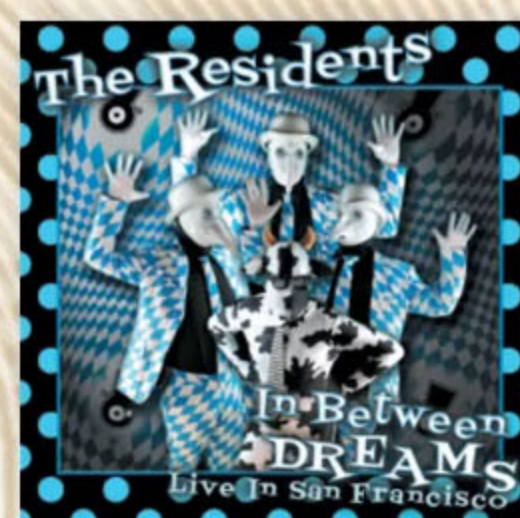
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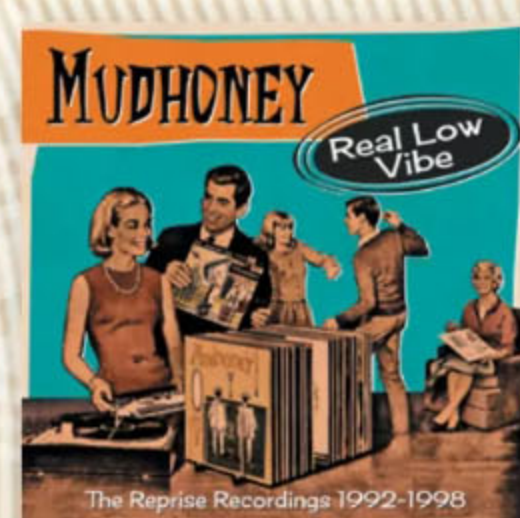
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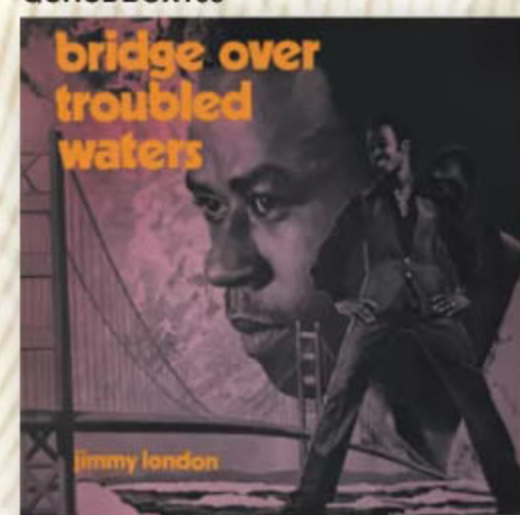
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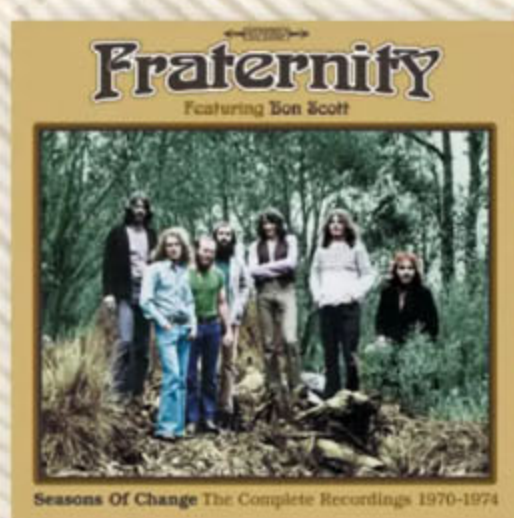
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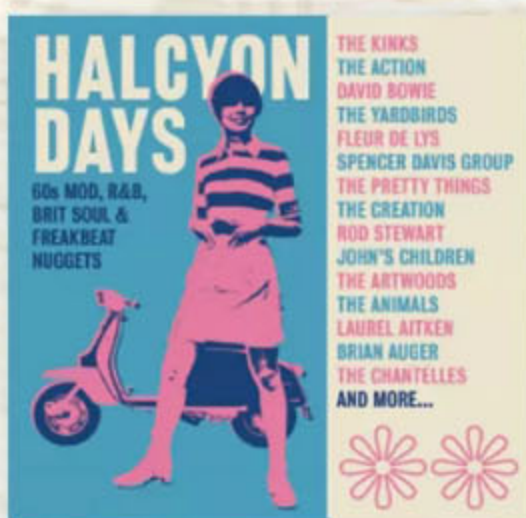
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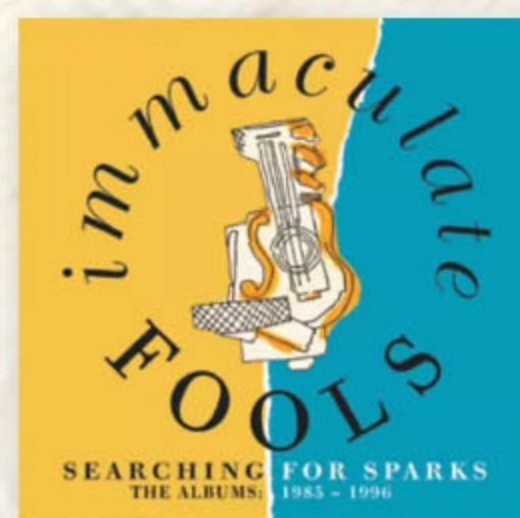
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